# Design Guidelines for the Main Street Design District in the Village of Homer, NY

Produced by the Rochester Regional Community Design Center

October 2011

RRCDC
ROCHESTER REGIONAL COMMUNITY DESIGN CENTER

# Preamble

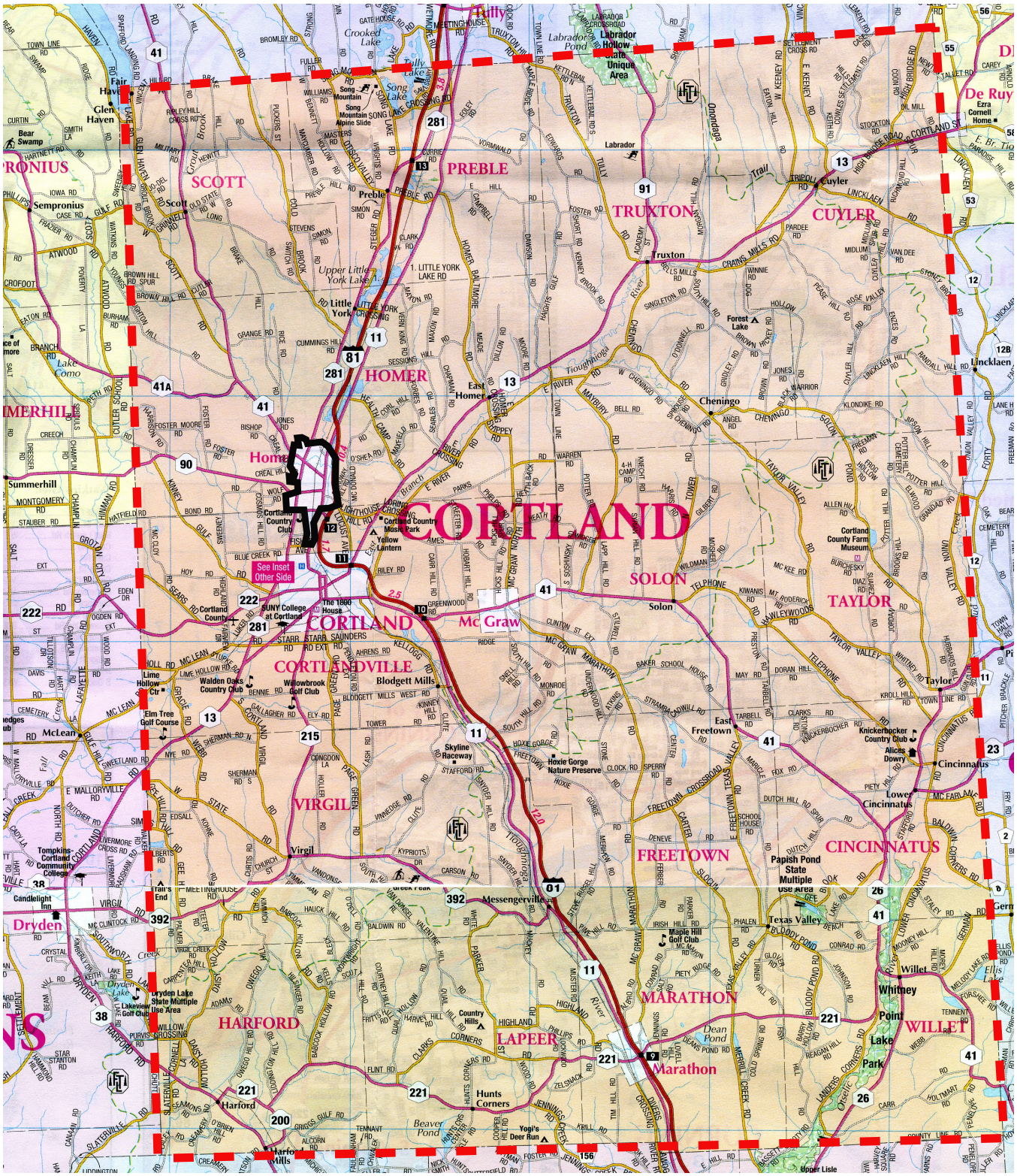
## Homer Steering Committee

**A Vision for the Future of Our Community**

Design Guidelines symbolize the unity of the community by emphasizing a sense of place. In establishing this important sense of place for Homer's Main Street District the community is working together to enhance both the sense of community and the economy of the district. The businesses of Homer are committed to improvements in the quality and enjoyment of the Main Street shopping experience; this commitment is evidenced in these Design Guidelines that present a theme consistent with the character of Homers's beginnings. In publishing these Design Guidelines, Homer recognizes the importance of collaborating withsmall town businesses and support their efforts to create a better environment for their customers. This improved environment brings value to the district which in return strengthens the community which supports it. A vital business district attracts customers and businesses from neighboring communities and provides residents with the desire to remain and continue to support the health and welfare of the community.

# Location Map

## Regional Location



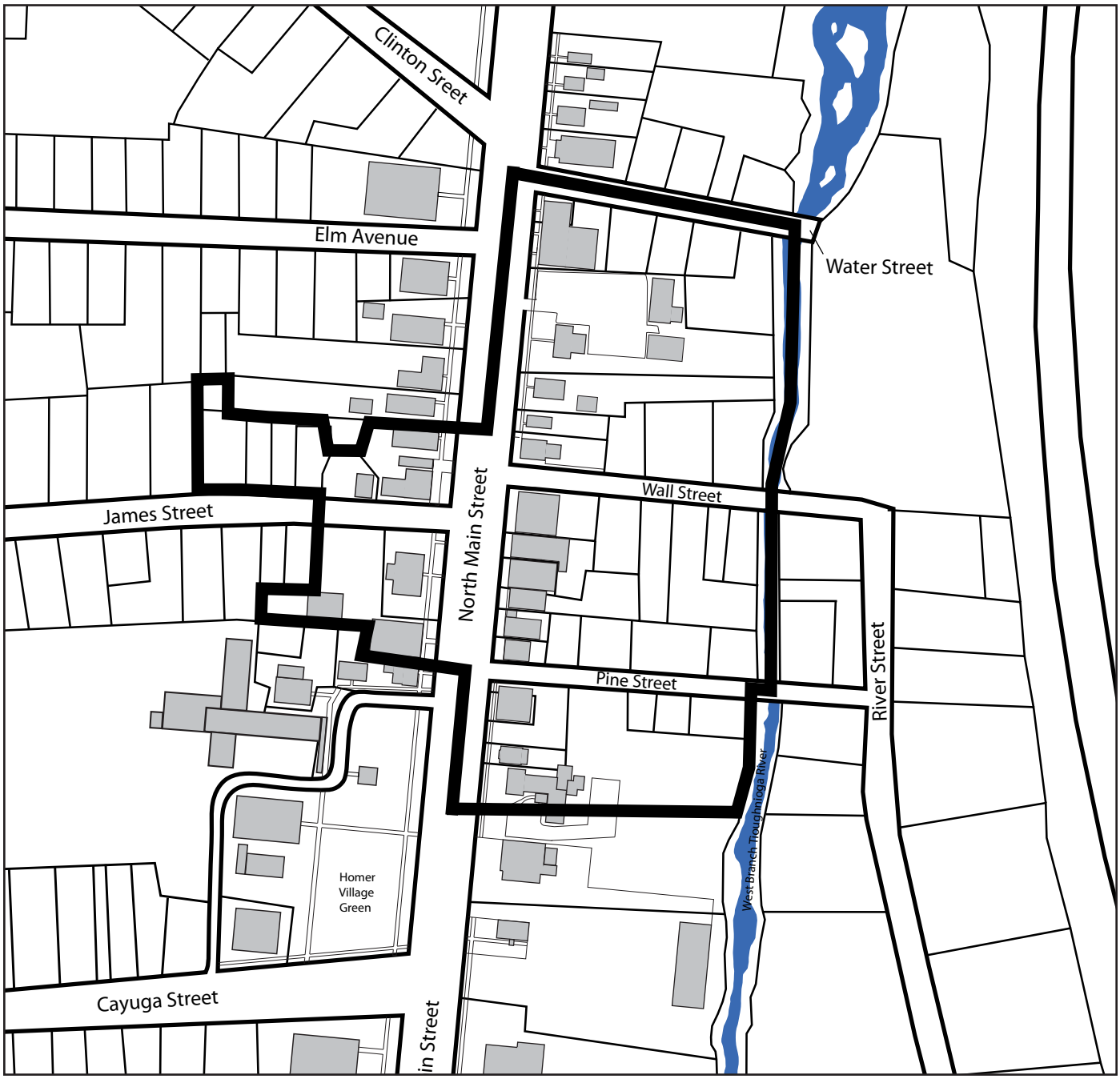

County of Cortland NY

Village of Homer NY

# Overview and Guidelines Boundary Area

## Village of Homer , Main Street

The following Design Guidelines for buildings along Main Street in the Village of Homer, Cortland County, New York, have been prepared by the Rochester Regional Community Design Center (RRCDC). The Design Guidelines are meant to apply to the buildings, streets, sidewalks, and area within the outline shown on the map of part of the Village of Homer below. This outlined area shall be referred to as the Main Street Design District for the Village of Homer.




Main Street Design District

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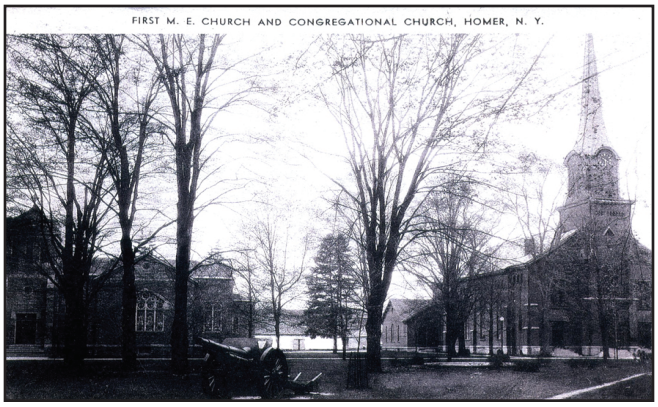
# Design Guidelines

## Why Design Guidelines are Important

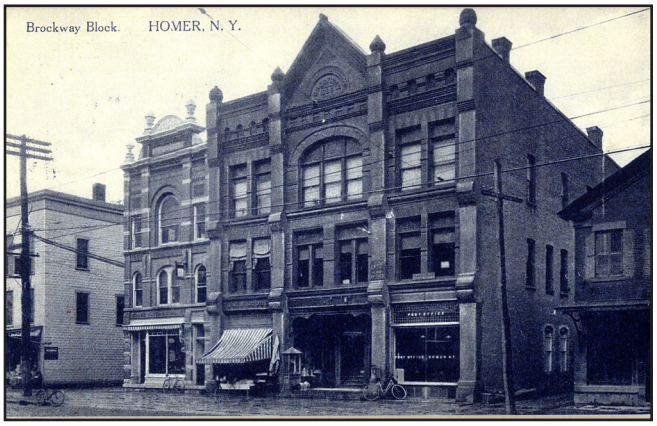
The importance of these Design Guidelines for the Village of Homer is their role in guiding the first step in the process of implementation of the "Vision Plan". They are meant to establish a base for the physical character of Main Street Homer, influencing the renovation of the existing structures as well as the development of future architecture as the Vision Plan suggests.

In the years ahead, existing buildings in this district will be renovated, some adapted for new uses, and new buildings added. The guidelines will provide positive parameters for renovation and new construction so that over time the area will evolve into a vibrant compact, walkable, mixed-use district with a high-quality public realm. The interface of private building frontages with public thoroughfares shapes the public realm and is a major factor in making streets pedestrian-friendly, desirable, and attractive. The guidelines address critical aspects of the design of such frontages to ensure that the quality of this district is maintained, with respect for historic resources, and enhanced with attention to design details related to renovation and new construction.




The ultimate goal for all of this effort is to enhance the quality of life for the citizens of the region that the Village serves and to enliven the economic fortunes of Main Street to ensure its sustainability in the fabric of Cortland County.

Creating "Architecture" in our built environment has been a lost art over the past 60 or so years resulting in renovation and new building design being extremely insensitive to the pedestrian spirit by catering to the automobile mentality, creating just "buildings" (as opposed to "architecture"). These Design Guidelines are meant to change that approach to the design of the built environment of Homer.



## How Design Guidelines Are Used

This Design Guideline document for buildings along Main Street in the Village of Homer is broken down into these various sections to make its use easier to understand:

- **General Guidelines for Existing Buildings**
- **General Guidelines for New Buildings**
- **General Guidelines for Specific Building Components**
- **Guidelines for Specific Main Street Type Buildings.**

The guidelines shall be applied to the structures within the boundaries of the Central Business District along Main Street in the core of the Village of Homer.

**General Guidelines for Existing Buildings** pertain to all existing buildings in the Central Business District and are quite broad and general in their nature. They are meant to set the tone of the more detailed requirements that follow in other sections. In researching the Guidelines for a particular building, one should review the more specific requirements as well as the general ones.

**General Guidelines for New Buildings** pertain to all proposed new infill structures within the Central Business District. They are broad in nature but are also quite comprehensive. It is recommended that one review the Guidelines for Specific Building Components and even Guidelines for Specific Main Street Buildings to understand more fully and in more detail, the guideline suggestions and principles.

**Guidelines for Specific Building Components** is a highly detailed outline of specific design recommendations for various building parts and pertain primarily to existing buildings. However, they do have relevance to new construction as well, and should be considered and implemented, especially awnings, lighting, streetscape and most particularly, signage. It is important and desirable that new infill structures be designed to harmonize and be compatible with the existing buildings in the Historic Business Center - thus the reason to review guidelines for existing buildings.

**Guidelines for Specific Main Street Type Buildings** in the Historic Business Center is presented to further illustrate the inappropriate design elements of the buildings identified, along with the appropriate design opportunities for each. The design opportunities shown are only one way to revitalize a facade and in fact, many techniques that have been suggested for particular existing structures could apply for others as well.

The guiding principles for the various facade designs shown are rooted in the traditional historic designs of typical late 19th century, early 20th century Main Street buildings of Homer as well as other towns and villages of the region.

# Village of Homer

## History of the Village of Homer

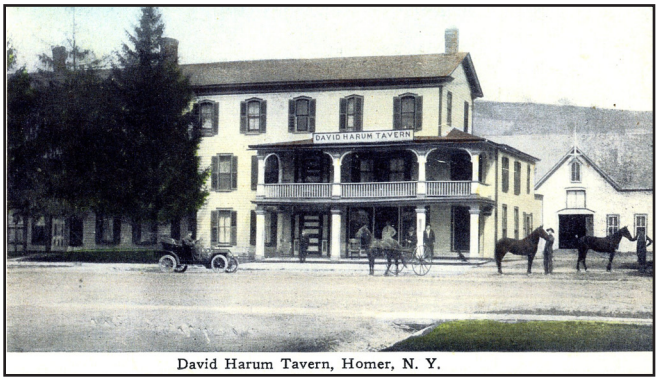
The historic village of Homer is located in the picturesque Finger Lakes Region in Central New York. Nestled between undulating hills and expansive lakes. The village was originally the home of the Haudenosaunee Native American tribe. In 1791, the densely wooded area was resettled by Joseph and Rhoda Todd Beebe and her brother Amos Todd of New Haven, Connecticut. As a result of its burgeoning growth, in 1808, Cortland County became a seperate entity from Onondaga County, a momentous occasion for the history of the region.

Growth of the area continued as new roads linked neighboring counties bringing residents to Homer. The new residents cleared and cultivated the fertile land to grow wheat, corn, potatoes, and hay for livestock, which was transported to places west and south to Harrisburg and Baltimore on flatboats along the interlinked river routes of New York and neighboring states. In addition to agriculture, Homer also had an abundance of potash, which attracted a rich mining industry. The first gristmill and first school were established in Homer in 1798. With an abundance of natural resources, the local economy of Homer thrived.

In 1812, the renowned Jedediah Barber built a large convenience store on Main Street called "The Great Western," which attracted customers from several surrounding regions. Barber built beautiful homes and founded the Agricultural Fair, Cortland Academy, churches and a bank. These institutions, along with the convenience store helped Homer develop as a commercial center.

In addition, the village was fortuitously located as a station stop on the Syracuse-Binghamton- New York railroud route, as well as being at the intersection of many well-paved roads from the east, and running north and south. Soon, construction of the Erie Canal, and later the railroad made it possible for tons of crops to be transported to New York, and other eastern cities from the Midwest. As Homer's farming industry could not compete with the cheaper crops from the Midwest, the village began to use their farmland primarily for animal husbandry, and dairy farms. As time progressed, more land was cleared for the grazing animals, and the number of dairy farms swelled, some of which are still in existence. To this day, these agricultural industries dominate Homer's economy.

On May 11th, 1835, the Village of Homer, consisting of a village green and a schoolhouse (which also served as the center for town meetings in the evenings) was incorporated. Several churches encircled the perimeter of the village green, and it soon became an important center for the community blossoming around it.
As the Civil War began, many of Homer's



David Harum Tavern, Homer, N. Y.

brave citizens joined forces to fight in the 76th Regiment, serving in the battle of Gettysburg and the second battle of Bull Run. These soldiers gained prestige for their small town throughout the Union because of their valor and extreme skill. Edward Westcott's bestselling fictional book published in 1899 titled "David Harum" gave widespread attention to Homer.

The town and village continued to thrive throughout the 19th century, and in the late 1800s, Homer began to produce tools such as cutters made by Gage and Bishop, oil cloth spring wagon gears, Brockway wagons and carriages, and the "S" wrench. In addition, an ink factory was established in the town. As ever more land was cleared, saw mills, asheries, and other businesses spurred the regional economy. As the town grew, the Village Green was renovated and a new bandstand was constructed.

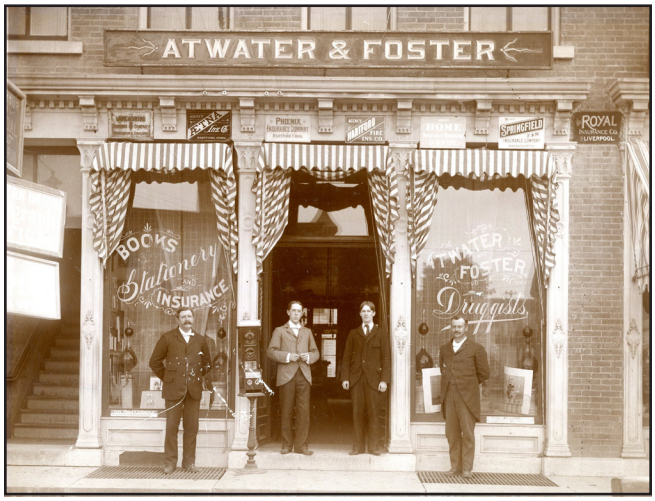
Throughout the 1900s, Homer's economic and social development mirrored the major economic and social development in the rest of the country. The village was placed on the National Register of Historic Places in 1973. Today, the quaint village is reflective of its historic past. Several academic institutions including SUNY Cortland, SUNY Binghamton, SUNY ESF, and Syracuse University employ some residents of the town. Proximity to major highways and the lush green region attract many visitors. Opportunities for outdoor recreation abound in the woodlands and hills; and pristine streams and lakes appeal event to distant travelers. The town's elegant architectural styles are still visible, and a testament to the town's prosperous past and its vintage postcard charm.

# Village of Homer

## Character of the Built Environment

The village of Homer is a charming, intact, historic community along the major north/south Interstate 81 corridor in picturesque Cortland County in central New York State. The village, which is listed on the National Register of Historic Places, has been developed around a central civic green space, a peaceful expanse of lush grass with benches and a gazebo, and features a variety of mature trees. Community buildings, including the elementary school, several churches, the Phillips Free Library, and the Center for the Arts encircle the area, forming a cohesive and communal space. Main Street, running along the eastern edge of the green, continues on to form the village's central business district, which contains rows of historic, architecturally significant brick buildings detailed with long elegant windows that offer a view inside quaint shops, and banks. Many of these buildings have been well preserved and also placed on the National Register of Historic Places.

The village green and commercial business district are surrounded by beautiful homes in traditional neighborhoods connected by streets and sidewalks. The homes display a variety of architectural styles from the earliest Federal, Greek Revival, Italianate, and Victorian era, a visible illustration of the village's timeline of development. The houses appear to be well-maintained, with thriving gardens in the front yards, and pedestrian-friendly tree-lined streets, creating an almost storybook atmosphere. Homer is closely tied to educational institutions including nearby SUNY Cortland, where many local residents work.




A branch of the Tioughnioga River flows south along the edge of the village meeting the highway as it continues southward. The periphery of the village on its southern end is characterized by auto-dominated, anti-pedestrian sprawl development near the highway. Without trees and sidewalks, in stark contrast to the greenery of the rest of the area, this zone lacks pedestrian appeal.

## Character of the General Built Environment

## Character of the Main Street

# Existing Buildings

## General Design Guidelines

The Historic Business Center contains a number of buildings that are of historical and/or architectural interest. The guidelines provide a minimal level of protection for such buildings. The Historic Business Center also contains a number of historic buildings that have been significantly altered or are non-contributing historically. This section establishes guidelines for all existing buildings that will suggest design techniques for these alterations and additions that will give these buildings a greater degree of design excellence and historic integrity.

All existing buildings in the Historic Business Center constructed before 1940 and all buildings constructed in or after 1940 that are substantially consistent with the purpose of these guidelines and all existing civic buildings shall be considered as Designated Buildings of Value. No Designated Building of Value should be demolished unless Conditionally Permitted by the Planning Board. This guideline should not prevent the Code Enforcement Official from issuing an order to demolish in the event of emergency consistent with Chapter 78 of the Code.

The following guidelines are applicable to exterior alterations to all existing buildings in the Historic Business Center:

1. Alterations to existing buildings should be compliant with the guidelines for new construction to the greatest extent practicable. No alteration should be permitted that will make an existing building less compliant with the guidelines of this section for new construction than it was prior to the alteration.
2. Alterations to Designated Buildings of Value need not comply with the guidelines for new construction where such guidelines are contrary to the original historic character of the building.
3. If the cost of alterations and/or additions to existing buildings other than Designated Buildings of Value exceed 50% of the replacement cost of the building, or where the building area of a proposed addition exceeds 50% of the building area of the existing building, the entire building should comply with the guidelines for new construction to the greatest extent practicable.
4. Applications for exterior renovation and remodeling work on existing buildings within the Historic Business Center should include accurate detailed colored architectural elevation drawings at the scale of 1/4" = 1'0" of the main facade, as well as the side elevations, site plan, floor plans that clearly describe the work to be done. The Building Inspector should review the elevation drawings for incorporation of design elements that follow the Design Guidelines and should encourage the applicant to take appropriate measures to the work that respects the intent of the Design Guidelines. The Building Inspector may refer the applicant to the Planning Board Design Review Committee to assist in the development of appropriate facade design work consistent with the Design Guidelines.
5. Applications for new building construction within the Historic Business Center should follow the procedures

as outlined in paragraph #4 above. Applications for building permits must be approved by the Planning Board prior to the issuance of a building permit by the Building Inspector. The Planning Board will encourage the applicant to follow the appropriate sections of the Design Guidelines.

The following guidelines are applicable to exterior alterations to existing Designated Buildings of Value in the Historic Business Center:

1. Original, significant, or appropriate materials and/or features of a structure should be maintained and repaired rather than replaced whenever possible.
2. If replacement of existing materials or features is necessary, the new feature should match the old in design, color, texture, and other visual qualities.
3. Replacement of missing features should be based on historical, documentary, physical or pictorial evidence.
4. Only minimal alterations to a building or structure should be made if it is historically intact, complete, and appropriate.
5. Each property should be recognized as a product of its own time. Alterations that seek to create a false sense of historical development are discouraged.
6. Changes to a building that have taken place over time are evidence of its history and development. Those changes that have acquired appropriate significance should be preserved.
7. Where architectural or site features are determined to contribute to the character of the property or the district, proposed alterations or additions should be designed to minimize the impact on those features.
8. New additions, exterior alterations, or new construction should not destroy historic materials or general features that characterize the property. The new work should be compatible with the massing, size, scale and architectural features of the property and the surrounding neighborhood, to protect the integrity of the property.
9. Whenever possible, new additions or alterations to structures should be constructed in such a manner that if removed in the future, the essential form and integrity of the structure and the site would be unimpaired.
10. Masonry that has not previously been painted should not be painted unless deterioration has progressed so far that a protective surface coating is needed. In such cases, a breathable masonry paint or stain should be used. Masonry that has previously been painted, should be repainted with a breathable masonry paint.
11. If paint is to be removed from masonry surfaces, the gentlest effective paint removal method available should be employed so as to avoid damage to historic masonry and mortar. Sandblasting and similar methods should never be employed.
12. Use “green” environmentally appropriate eco-friendly products such as low VOC paints, non PVC products, etc.

# New Buildings

## General Design Guidelines

1. This section establishes design guidelines and standards for new construction within the Historic Business Center to ensure that buildings are sited and that building frontages are designed in such a way as to ensure that Homer's historic business center will evolve into a compact, walkable, mixed-use environment with a public realm of high quality.
2. All new buildings in the Historic Business Center along Main Street and Route 21 should have ground floor retail frontages along those streets unless otherwise conditionally permitted by the Planning Board. Retail uses are encouraged but not required in such buildings (ground floor residential uses are strongly discouraged), the design of the buildings should be required to be suitable for retail or other pedestrian oriented uses.

## General Design Guidelines, Building Disposition

Building Disposition refers to the placement of a building on its lot; the building's relationship to adjacent buildings; and the street. Building Disposition is a crucial part of the interface of private building facades with public streets, which shape a compact, walkable public realm.

1. New building frontages should be at or close to sidewalks. When adjacent to a Designated Building of Value, the new building frontage should generally be aligned with the adjacent building frontage so as not to expose blank side walls. Relief from the building frontage line may be incorporated into the building to allow for pedestrian amenities such as recessed entrances or special corner treatments.
2. New building frontages should generally extend to both side property lines except as needed for the provision of pedestrian and/or vehicular access to the rear of the property or where window openings or other conditions at an adjacent building preclude construction to the side property line. Breaks between or through buildings may be incorporated to provide access to rear parking facilities or other spaces, buildings, etc located behind the building.

# New Buildings

## General Design Guidelines, Building Configuration

Building Configuration refers to the critical elements of the design of building frontages as they shape the public realm including building height and massing, the composition of the building facade, the degree of building transparency and building materials.

1. New building frontages should encourage and promote a sense of design continuity that appropriately relates the historic past of the village center to revitalization and redevelopment efforts.
2. The architectural design of new buildings should be harmonious with, but need not mimic the design of nearby Designated Buildings of Value.
3. New building frontages should encourage a pedestrian-oriented and human scaled public realm and streetscape.
4. New building frontages facing streets, pedestrian walks or greens should be active. Active building frontages should include windows, building entrances and other architectural features that enhance the pedestrian scale and experience.
5. New buildings should have a minimum height of two stories and a maximum height of three stories. Buildings of one story may be Conditionally Permitted by the Planning Board provided that no part of the building frontage is less than 20 feet above grade.
6. A building frontage should have a transition line. A transition line is an architectural element that creates a distinction between the first and second stories. Transition lines should

be designed in proportion to the overall height and width of the proposed building and should relate to adjacent Designated Buildings of Value or buildings constructed in accordance with the guidelines. (Refer to page 73).

7. A building frontage should have a roof line. A roof line is an architectural element that creates a distinction between the top of the building and the lower floors. Roof lines should be designed in proportion to the overall height and width of the proposed building and, where practicable, should relate to existing adjoining Designated Buildings of Value or buildings constructed in accordance with these guidelines. (Refer to page 73).
8. A building frontage wider than 75 feet should have vertical division lines. A vertical division line is an architectural element that creates distinct increments dividing the building mass. Vertical division lines should be designed in proportion to the overall height and width of the proposed building, and should be spaced at sufficient intervals to avoid large undifferentiated wall surfaces.
9. Buildings with retail frontage should provide areas of transparency equal to at least 70% of the wall area, between the height of two and eight feet from the ground. Window frames should be recessed at least 4" from the plane of the building facade.
10. Buildings without retail frontage should provide areas of transparency equal to at least 50% of the wall area, between the height of two and eight feet from the ground.

# New Buildings

## General Design Guidelines, Building Configuration

11. Building frontages above the transition line should provide areas of transparency equal to at least 20%, but not more than 50% of the building frontage area above the transition line. Window proportions should be square or vertical and should be recessed at least 4 inches from the plane of the building facade where the facade is of masonry or stucco.
12. All glazing should be clear or lightly tinted.
13. Building frontages should be constructed of durable materials such as brick, stone masonry, terra cotta, stucco, fiber cement (panels, siding and trim boards) or finishing wood. EIFS (exterior insulation finish system) may be utilized above the transition line only. Solid, paintable PVC trim boards or similar materials are also permitted. Inappropriate materials such as corrugated metal panels, mirrored glass, vinyl siding, plywood panel siding (T-111), concrete block (except glazed, ground face or split face used as accent trim) and pre-cast concrete panels are discouraged on building frontages facing streets, pedestrian walks or greens.
14. Building entrances should be recessed at least 3 feet from the facade.

## General Design Guidelines, Building Detailing

The most important elements in a well-designed building façade are the components of the architecture detailing. Design models to follow are those Main Street Canal Town buildings constructed between 1820 and 1880. Those structures exhibited the following desirable characteristics that should be incorporated into today's buildings:

1. Building materials are of a high quality, natural in composition, substantial in size and section, and expertly installed and finished.
2. The aesthetic design of trim elements are substantial in character, exhibit excellence in proportion and color, and are imaginative, yet simple, in design.
3. Elements of detailing to be considered for inclusion in a building façade are as follows:

    - Building lighting;
    - Signage;
    - Awnings, marquees, or canopies;
    - Bay windows, cornice trim, decorative
    - Panel trim, panels, or medallions;
    - Window mullions and muntins;
    - Window heads and sills;
    - Pilasters;
    - Window/door trim;
    - Frieze detailing;

4. Principals of repetition, highlighting, accentuation, rhythm, texturing, articulation, should be employed.

## Civic Building Exemption

Civic buildings are publicly and privately owned buildings that contain civic uses (educational, cultural, religious or governmental) considered to support the common good. Civic buildings often have a ceremonial quality and their design rarely fits into the norm of the typical commercial and residential structures. For this reason, new Civic Buildings are exempt from the specific recommendations of these guidelines. Civic buildings are, however, expected to exhibit a high degree of design excellence. All new Civic Buildings shall be conditionally permitted by the Planning Board. The Planning Board should consult with an architect or group of architects when reviewing new Civic Buildings for advice on the proposed building's contribution to the quality of the public realm.

# Storefront Windows

## Inappropriate Design Measures

- Avoid covering original historic building structure, entrances, storefronts, transoms, and facade detail.
- Do not remove original storefront trim or details.
- Do not remove or cover original building details such as column capitals or decorative trim.
- Avoid using artificial materials (simulated stone, simulated brick, vinyl, etc.) over original storefront materials.
- Synthetic stucco, vinyl siding, and light gauge metal panels should be avoided.
- Avoid thematic storefronts that are inappropriate for this area such as New England Colonial, Southwest Adobe, or French Provincial.

## Appropriate Design Techniques

- Restore original storefronts in material and design where appropriate and feasible.
- Remove inappropriate signage and materials that cover original building features.
- Uncover special details that were part of the original historic storefront.
- Remove materials covering transoms and storefront windows.
- Feature special details around storefront windows and entrances.
- Remove wood shingle, asphalt shingle, inappropriate metal "Mansard" canopies and awnings covering original storefronts.
- Replace original building materials if removed in storefront renovations.
- Replace missing awnings "within" the width of storefront openings between pilasters and major vertical elements.

# Storefront Windows

## Appropriate Design Techniques

- Preserve the original storefront display area by adding windows at the first floor facade.
- Add lighting to focus on special details and signs.
- Use natural materials: brick, stone, cast stone, ceramic tile, hardcoat stucco, wood, wood substitute (smooth finish, cementitious planks, panels, or cellular PVC), prefinished or heavy gauge metal panels.
- Glazing should be clear glass.
- Storefront windows should generally not be divided into small multiple lites. Transoms may be divided into multiple lites by true or simulated muntins.

## Appropriate Design Techniques

- The use of contemporary components within the scale, proportion, and arrangements of traditional storefront design is acceptable.
- Window heads should be at least 7' above grade and sills no more than 30" above grade.
- Maintain traditional recessed entries where they exist; maintain the original size, shape, and proportion of storefronts and openings to retain historic character and scale; maintain the bulkhead below storefront window; preserve the transom and signboard area features.

# Entrances

## Inappropriate Design Measures

- Avoid covering the transoms above storefront windows and entrances.
- Avoid covering the original entrances to upper floors.
- Avoid adding incompatible doors and windows. Do not add or replace with contemporary or period style residential doors.
- Avoid removing original or historical entrance features including ceramic floor tile, metal panel or castings, glass block units, doors or other original frame elements.
- Avoid anodized metal (bronze color), bright aluminum (in historic structures), or stainless steel frames. Avoid frameless glass doors.
- Avoid doors that swing out into the path of pedestrian travel.

## Appropriate Design Techniques

- Retain historic recessed storefront entrances.
- Retain historic details of original building entrance to upper stories.
- Retain repetitive entrances for different businesses within the same original building (business identification should occur in signage and window treatment rather than changing business entrance and storefront detail.
- Retain porches, entry canopies, and other historic physical features.
- Add correct period light fixtures if appropriate and feasible.
- Entrances to individual stores within a multi-tenant building should be articulated for easy identification without compromising the overall unity of the block.
- Deteriorated historic doors should be repaired or replaced with doors that are the same size and shape as the original. Original architectural features, fixtures, and hardware should be retained or replaced with compatible elements.
- Finished frames may be metal with black anodized or pre-finished color finish (Kynar) or painted finish. Painted or varnished wood is preferable.
- Front entries may have a masonry stoop if the building is ADA compliant via another accessible entrance.
- Entrance doors should generally be clear glass in wood or metal frames or stiles.
- Clearly distinguish ground floor entrances with those serving floors above.
- Entrances should be prominent, well-marked, ceremonial, inviting, distinct, and illuminated at night time, if possible.

# Upper Story Facade and Windows

## Inappropriate Design Measures

- Avoid covering or infilling original windows.
- Avoid reducing size of original window within an existing opening.
- Avoid replacing original windows with a smaller or different type of window.
- Avoid changing window head shapes.
- Avoid adding aluminum storm windows in a natural aluminum finish or inappropriate color.
- Do not replace original windows with aluminum or vinyl windows.
- Do not use muntins that are interior grilles or muntins within glass panes.
- Avoid opaque or reflective glass.
- Do not paint existing masonry window components such as sills, decorative brick frames, lintels, key stones, etc.
- Avoid metal or vinyl cladding of existing wood window sills, frames, and mullions, trim, detail.
- Avoid covering over with metal or vinyl cladding: bay and box window components of trim, panels, softlites, brackets, and other details.

# Upper Story Facade and Windows

## Appropriate Design Techniques

- Retain original historic windows whenever possible. Repair damaged original window frames, sash, materials, and details. Paint and maintain original window sash and frames.
- Retain and preserve original window sills, lintels, and caps as they are part of the window proportions and over-all building facade design.
- Re-open original window openings that have been filled in wherever possible.
- Replace original windows with same size (custom size, if necessary) replacement windows (do not use vinyl windows).
- Retain original window muntin design when installing replacement windows.
- Maintain the different window head shapes on the different stories.
- Paint window trim to accent the building facade.

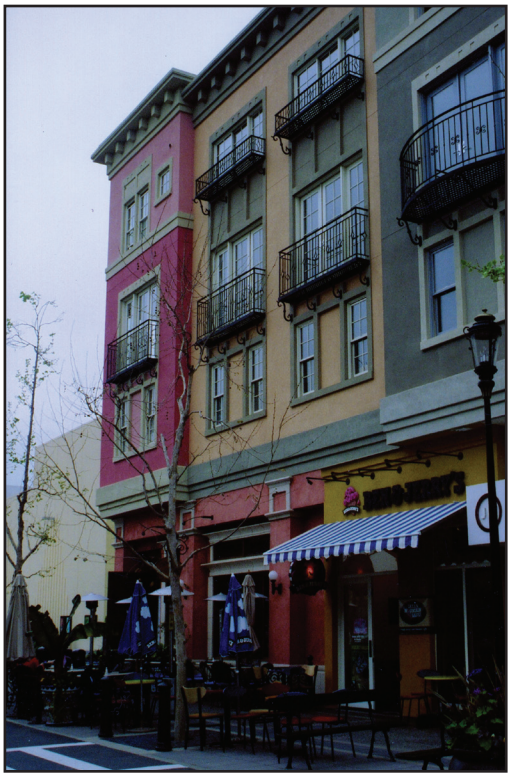
# Upper Story Facade and Windows

## Appropriate Design Techniques

- Restore and replace special transom glazing materials (glass block, diffused glass, stained glass, leaded glass, or obscure glass).
- Windows should be recessed in their openings and not flush-mounted with the wall. Windows should appear individually punched.
- Repair, replace, or create new windows with the same elements: window sash, lintels, sills, architraves, shutters, pediments, hoods, transoms, brick moulding, divisions, casings, stiles, rails, heads, and hardware.
- Upper floor windows should be double-hung or single-hung typically. Casement windows may be appropriate if evident in the surrounding neighborhood.
- Double-hung (single-hung) windows may be "one over one" type or have muntin pattern that reflects windows of the neighborhood. Muntin divisions shall be "true divided lite" type or "permanent exterior simulated" type.

## Appropriate Design Techniques

- New windows should be wood, aluminum-clad wood, vinyl-clad wood, or steel frame with double-glazing (Hopes type).
- Glazing should be clear or slightly tinted.
- Shutters, when used, should be of the same size and shape as the window opening. Mount to operate or in an adjacent fixed position.
- Existing groups of windows separated by wood mullions (decorative or plain) should be retained and restored to original condition.
- Shutters may be wood or plastic.
- If dropped ceilings are necessary, pull the drop ceiling back away from the window.
- Upper story bay or box windows are appropriate and desirable and should be maintained or uncovered wherever possible.
- Maintain historic exterior awnings and shades or replace with comparable components.



# Roofline

## Inappropriate Design Measures

- Avoid removing original roof form elements, cornice or building caps, special roof line details, pediments, and medallions.
- Avoid covering up original historic roof form elements with inappropriate aluminum or vinyl siding and trim materials, mansard roofs, shingles, etc.
- Do not apply theme designs that alter the original character or architectural style such as Mansard Roofs or adding more elaborate ornamentation than was original to the building.

## Appropriate Design Techniques

- Replace missing roof features (cornices, brackets, peaked roofs, arched heads or pediments, and special details).
- Replace entire cornices that have been previously removed wherever possible. Refer to historic photos for design.
- Use traditional materials appropriate to the original construction (copper, painted metal roof forms, wood trim, stone, cast stone, brick, etc.)
- Repair deteriorated parapet flashing and coping (metal protective cap over walls extending above roof).
- Maintain historic roofline features as visual elements for building and block.
- Existing historic cornice details such as terra cotta elements, stone work, cast stone details, and brick work should be maintained and preserved for the visual enjoyment of future generations.
- Deteriorated or missing cornice elements and details may be replaced by components made from synthetic material (fiber cement, fiberglass, etc.) as appropriate.
- Uncover roofline details that have been covered with inappropriate materials.

## Inappropriate Design Elements

- Avoid covering existing detail features like brackets, column capitals, column bases, special brickwork, decorative detailing, bulkhead detailing, leaded glass/ stained glass transoms, tilework, etc.
- Avoid covering historic and architectural detailing with cheap aluminum or vinyl materials.
- Avoid cutting or removing original brick or stone detail of trim work.
- Avoid removing original ornamental hinges, door knobs, special hardware, building numbers, decorative trim, and original light fixtures.
- Avoid using inappropriate materials such as vinyl or aluminum siding and trim, vinyl windows, residential-style steel doors; trim pieces made from vinyl, stucco; asphalt siding material; corrugated fiberglass or metal panels; concrete block; imitation stone; glass block, unpainted wood, and rough-sawn wood.
- Avoid the use of materials that are not visually compatible with the original facade such as texture III plywood siding, shiny metals, mirror glass, plastic panels, vinyl material, thin metal panels, etc.

## Appropriate Design Techniques

- Maintain existing historic plaques and signs, wood brackets, trim, cornices, medallions, windows, doors, brick work, and other original details and decorative designs or patterns.
- Provide proper cleaning, painting, and maintenance of original materials.
- Feature, enhance and focus on original special historic details.
- Replace missing brackets, capitals, trim, or roofline elements, etc.
- Repair missing sections of trim, roof, or corner brackets and other "missing teeth" in a repetitive pattern.
- Retain historic signage on building side wall. (Faded painted signs of antique type face.)
- Provide copper flashing above roof cornice, bay window roofs, entrance canopies, and other special details exposed to the elements.
- Maintain brick work, mortar joints, stone work, cast stone work and decorative patterned masonry work.
- Appropriate materials include brick; stone; precast concrete for sills, lintels, caps, and accent elements; wood or fiber cement trim, siding, and panels; stucco; Kynar finish metals. Use natural materials: brick, stone, cast stone, ceramic tile, hardcoat stucco, wood, wood substitute, smooth finish cementitious planks (Hardiplank), panels (Hardiboard), cellular PVC (Fypon), prefinished or heavy gauge metal panels.
- Durable materials are encouraged at street level.
- EIFS material may be used if detailed expertly and properly with generous use of joints in pattern. Use in small sections is preferable over use in large areas.
- In general, preserve original facade materials and don't cover or obscure original facades or materials. If the original material is already obscured with newer material, uncover it if feasible. Existing exterior materials should not be covered by a modern replacement (synthetic siding like vinyl, aluminum, or by synthetic stucco) on ground floor.

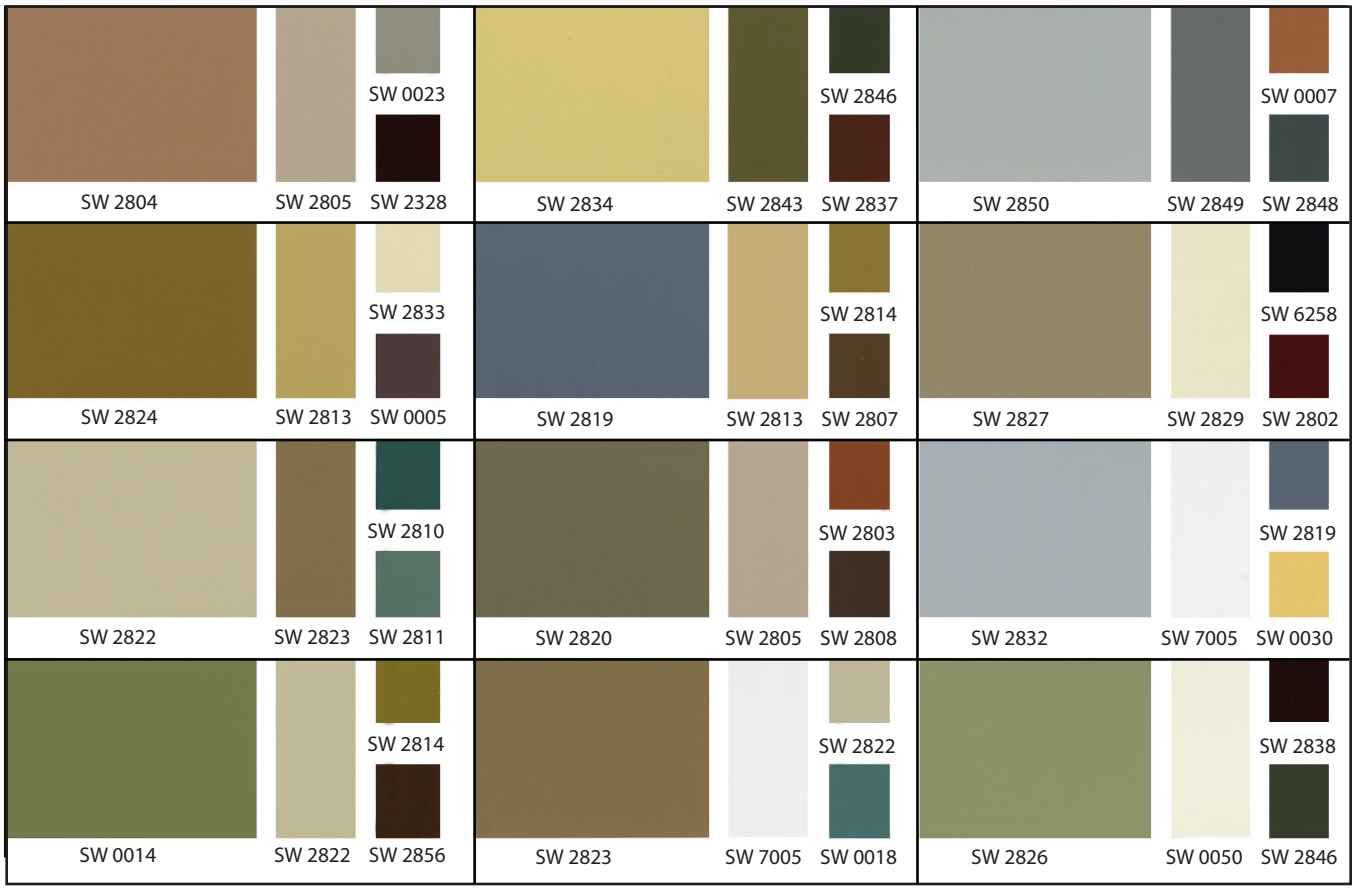
# Color

## Inappropriate Design Measures

- Do not paint previously unpainted masonry including brick, stone, and cast stone.
- Avoid using intense fluorescent color hues on building exteriors.
- Try not to use any more than two bold colors on the building.
- Avoid "matching" adjacent building colors as a way to "compliment" them.
- Avoid using more than two contrasting colors for detail definition.
- Do not remove paint on buildings which were originally meant to be painted except as a preparation process.
- If it is necessary to paint the building, the preferred approach would be to paint it the color of the underlying natural material.
- Do not sandblast any exterior surfaces.
- Do not use bronze anodizing for windows (storefront or upper story).
- Try not to use prefinished colors on siding and trim as they severely limit opportunity for imaginative color combinations and tend to be bland. Prefinished primer is acceptable.

## Suggested Color Palette

- Refer to Sherwin Williams American Heritage Color Brochure; also their Arts & Crafts & Victorian Brochure.



## Appropriate Design Techniques

- Identify original building colors by scraping paint layers to original paint or finish material.
- Return building to its original masonry and painted wood color combination if appropriate.
- Select colors to compliment the character and era of the individual building.
- Select exterior colors and color combinations from "historic" paint color pallets offered by most paint manufacturers.
- Select exterior colors which replicate natural material colors.
- Consider adjacent buildings when selecting a paint color scheme.
- Use window trim color as an accent color.
- Use subtle colors for large, simple building facades.
- Use contrasting colors to focus on building storefront, entrances, decorative trim, and other important details.
- Traditional building colors were muted earth tones, complementary and with no more than two or three colors to the facade.
- Body colors should be earth tones (deep reds, browns, grays, tans, deep greens) with complementary trim colors (reds, creams, tans, whites, grays, dark greens, and black. Alternately, some pastels (non-earth tones, whites, grays, grayish greens) may be used.
- Window, door, and cornice trim should be painted a highlighting color, complimentary to the body (whites, creams, deep blues, deep greens, grays).
- Accent colors are permitted for awnings, doors, windows, sashes, architectural accents, and trim but choices should compliment the body and trim color.
- Brighter colors are permitted in signage, banners, and awnings only.
- Bold stripes are encouraged on awnings as well as pin striping and lettering.
- Choose colors from large color swatches (3" x 5" min.) Test colors and make the final color selections on site by painting sections of the actual building components or representative test panels. Consult with design professionals from RRCDC, AIA, or APA.
- Focus attention where appropriate to special details by using contrasting yet compatible color schemes.

# Awnings and Canopies

## Inappropriate Design Measures

- Oversized awnings are inappropriate.
- Continuous awnings are inappropriate in general. Awnings should be designed in sections along the length of a facade with break points occurring at piers, mullions, or other prominent architectural features.
- Backlit translucent glowing awnings are inappropriate.
- Awnings do not want to have a stiff, taut, unnatural look. Awnings look best if they are a bit loose and natural, have an edge that is vertical and loose, and convey a fabric feeling.
- Arched awnings, curved awnings, bullnose, bubble, mansard shaped awnings and similar non-traditional shapes are inappropriate.
- Shingled or roof-looking awning materials are inappropriate.
- Awnings should not damage or obscure important architectural details.

## Appropriate Design Techniques

- Clearance between the bottom of an awning and the sidewalk should not be less than 7'-6" and not more than 9'-0" with 8'-0" being the preferred distance.
- Awnings should have a metal or wood support structure that is well-designed and pleasing to the eye.
- Awnings shall project no more than 6' -0" from a building and no less than 3'-0".
- Awnings shall be made of canvas or canvas-like fabric material with a non-shiny finish. Vinyl material or other shiny fabric material is inappropriate.
- It is desired that awnings be designed with a traditional flat pitch only with slopes ranging between 7/12 and 12/12.
- Awnings may have open sides or closed vertical sides.
- Metal canopies that are similar in form to fabric awnings may be appropriate when designed as an integral part of a building facade and not appearing as a tacked-on addition. Often these canopies have a standing seam-type material and have well-designed bracket supports.

# Awnings and Canopies

## Appropriate Design Techniques

- Awning color should be coordinated with the color scheme of the building. In general, solid color awnings should be used on buildings with intricate and abundant architectural detailing while striped awnings might be used on simpler buildings to introduce color and pattern.
- Awnings and canopies that interpret the historic role of awnings and canopies may be appropriate if well-designed. A metal or glass awning may be appropriate but should be employed as a special stand-alone isolated element (entrance to historic grange)
- Where possible, align awnings with others on the block.
- Awnings may incorporate graphic symbols or company logos (if well designed) on the sloped body - incorporate only one per awning. The awning valence may be used for simple signage such as the name or address of a business.
- Awnings should reflect the overall facade organization of a building. Awnings should be located within the building elements that frame the storefront.
- Operable awnings are encouraged on historic buildings.
- Awnings may have scalloped or decorative valences. Valences should be no more than 8" deep.
- Awnings may be used on upper floor windows to create interest, color, order and rhythm.
- Awnings may turn a corner.

## Arcades

Open arcades were a common façade element on Main Street buildings throughout the late 19th century and early 20th century. Arcades are traditionally flat roofed column supported structures built to cover the sidewalk in front of a building. They provided shade from the sun and shelter from the rain and snow and in some cases highlighted the entrances to ground floor retail. Arcades may still be found on many buildings in small historic towns and villages throughout the country.

- Arcades should be constructed of weather resistant materials, synthetic high-density foam trim products (Azek), or cement board trim materials (Hardi-trim)
- Porches are of similar construction as arcades except that their design exhibits considerable variation one to the other, they are built to the edge of a sidewalk, they have a wooden floor, often they have railings at the floor and the columns and roof designs are quite varied in style.
- Columns are typically square and decorated or detailed with bases, capitols, chamfers, and trim details.
- Columns should be no closer to the street curbing than 3' and set on a 12" base (min.) made of concrete or masonry.
- Ceilings typically are finished with breadboard, decorative panels of wood or tin, wood grids of varying designs, etc. Ceilings should be at least 9' from the sidewalk underneath.
- Recessed or surfaced mounted lighting is recommended.
- Hanging signs perpendicular to the building may be incorporated (see the signage section).

# Miscellaneous Elements

## Marquees

A marquee is a flat, thin, often decorative roof like structure usually supported from a building by metal rods or cables. Marquees are usually installed at the main entrance to a building.

- Construction of a marquee is typically of metal (steel, aluminum, stainless steel).
- The edge of a marquee often is decorative.
- The roof of a marquee typically is solid but often they are constructed of transparent or translucent glass.
- The ceiling of a solid marquee will vary in design and may be smooth, decorative metal panels, a grid systems, etc.
- Recessed or surface mounted lighting may be incorporated. Often a marquee will have theater type repetitive small round bulb "marquee lighting."
- Historic reference material should be consulted before designing a marquee for a building.

## Security Gates and Grilles

- If determined a requirement, security grilles, gates, and bars should be placed inside the store in an unobtrusive, built-in manner so as to help maintain a friendly appearance to a storefront.
- Clear security glazing is a preferable security solution in lieu of security gates and grilles (use laminated glass, wine glass, lexan inner glazing).
- Avoid using exterior opaque shutters, accordion grilles, heavy iron bars, solid rolling overhead doors, fire shutters, sliding grilles and the like. These devices convey to the public that this is a neighborhood that is unsafe.
- Avoid exterior surface mounted security grilles and grille framing.
- Iron bars (light in appearance) and decorative iron grilles may be used in a storefront or entrance door situation if decorative in appearance and well designed.
- Visible security edge tape may be employed if decorative in appearance.
- Security measures should be employed in a manner that is not threatening to the buying public. Installing security devices in an unobtrusive way requires careful thought and planning. In the end, the whole neighborhood benefits by offering a healthy face to the community.

## Repair and Cleaning

- Proper, vigilant, & continued maintenance is essential to the visual appeal and longevity of a building and its component parts. Such disciplined maintenance will enhance the appearance and appeal of the streetscape and its architectural edge.
- Information relative to proper repair and cleaning of buildings and their components may be found in the literature and websites of the National Trust for Historic Preservation, The Landmark Society of Western New York, the New York Preservation League, along with other historic organizations.
- Other information on cleaning and repair may be found in the literature and websites of particular building materials institutes such as the Brick & Masonry Institute, the Western Red Cedar Institute, Roofing Association, and other such trade organizations.

# Miscellaneous Features

## Building Lighting

- Appropriate exterior lighting on the facade of a building is encouraged as it adds design interest, a sense of liveliness, identity, and business presence.
- Avoid fixtures and the mounting of fixtures that cause a glaring, distracting light to both pedestrians and motorists.
- Decorative, authentically historic surface-mounted wall bracket fixtures are appropriate on ground floor masonry piers of a facade. Mount above head height.
- Fixtures that illuminate a building facade (or selected parts of a facade) with a wash of light are appropriate.
- Illuminating a building's entrance is encouraged.
- Downlighting under a marquee is encouraged.
- Sign lighting is encouraged (refer to signage section).
- Avoid the use of continuous window edging neon.
- Appropriate, creative, interesting window display lighting is encouraged.
- Creative, suitably located, non-obtrusive, neon graphic signs are appropriate if well designed. Neon signs require approval by the Town Planning Board.
- Freestanding post signs in the front yards of buildings set back from the sidewalk may be illuminated with ground spots or post mounted gooseneck type fixtures.

## Replacement of Historic Components

The original and historic parts of a building that have deteriorated beyond repair should be replaced with matching components (design, material, attachments, color) as is feasible. However, there are several products available that are appropriate substitutes for replacing original materials. Their use and installation should be done in accordance with their manufacturer's latest installation instructions. Such component substitutions may be as follows:

Wood clapboard siding:

- Primed cementboard siding (5/16" x varying widths).

Wood board and batten siding:

- Primed cementboard sheets and battens (Hardiboard).
- Cedar plywood w/ cedar battens. (T-III)

Flat wood trim:

- Primed cementboard trim (3/4" and 1" thick by varying widths) (Harditrim).
- High density composition fiberboard primed on all edges. (3/4" and 1" thick by varying widths) (Primetrim).
- High density urethane foam boards (3/4" and 1" thick by varying widths) (Fypon).
- High density cellular pvc foam board (varying thicknesses and widths) (Azek).

Decorative exterior wood mouldings:

- High density cellular pvc foam moulding trim (varying profiles and sizes) (Azek).
- High density urethane foam moulding trim (varying profiles and sizes) (Fypon).

Decorative exterior wood or metal components (brackets, finials, spires, ballcaps, dentils, cornice, etc.) :

- High density cellular pvc foam components (Azek).
- High density urethane foam components (Fypon).
- Pre-manufactured fiberglass components.

Decorative wood columns (square, round, tapered, classical, etc.):

- Fiber reinforced polymer composite columns (HB&G).
- Polyethylene (Permapost by HB&G).

Wood railings and balusters:

- Fiber reinforced polymer composite members (HB&G).
- High density urethane foam components (Fypon).
- High density cellular pvc foam components (Azek).
- Vinyl railing components.

Stone railings, lintels, caps, watertables, cornice:

- Cast stone members.
- Epoxy stone aggregate members.
- Fiber reinforced polymer composite members.

Wood shingle roofing:

- Fiberglass architectural shingles (30-50 year).

Leaded glazing:

- Lead tape with simulated lead solder joints.

Wood muntins:

- Simulated divided lights - wood or metal muntins adhered to each side of glazing with spacers in double glazing.

Wood raised panel doors:

- Fiberglass raised panel doors with foam cores.
- Embossed steel doors with foam cores.

# Signage

## General Inappropriate Design Measures

- Signage that is glaring, oversized, unprofessional or detracts from the quality of character of the Homer public realm.
- Billboards; animated, flashing, intermittently lighted or moving signs; and portable or wheeled signs are prohibited (except for sandwich boards up to 8 square feet).
- Internally lit box signs are not permitted.
- Lighting shall not shine into or create glare at pedestrian or vehicular traffic.
- No sign or portion of a sign shall extend above the cornice line at the top of the building face.
- Temporary signs, such as banners and paper signs in windows should be removed in a timely manner. The use of temporary signs that outlast the advertised sale or promotion is discouraged. The use of paper signs should be kept at a minimum if at all as these signs tend to create a cluttered, uninviting, shoddy image for a business and the neighborhood.
- Signs painted on building or street walls (except approved non-advertising murals on blank sidewalls are permitted).

## General Appropriate Design Techniques

- Signs should be clearly understood, informative, and durable. Appropriate signage is desirable for advertising Homer's businesses, merchants, and services.
- Well designed signage adds an element of festivity and decoration to the public realm. Signs should make a positive contribution to the public realm.
- Signs that are handcrafted or have the appearance of being handcrafted or historic are encouraged. However, contemporary signs that are well designed are appropriate.
- Lettering style may be the most critical element of sign design. Lettering is encouraged to be serif type, orderly, well proportioned and not overly flashy or pretentious.
- Sign ordinances and guidelines as described in the city zoning ordinance shall take precedence where more stringent.
- Design the size and shape of signage to complement the storefront and building facade. Create signage big enough to be read easily and small enough to compliment the buildings' facade design.
- Use as few words as possible for clarity. Choose large and easy to read letter-size and style.
- Select sign colors complementary with building colors. Too many colors can be confusing if not used properly. Use rich colors with enough contrast to read clearly.

# Signage

## General Appropriate Design Techniques

- Signage should be designed for the pedestrian, be easy to read and graphically interesting. Dark backgrounds with lighter lettering often creates a richer look, but dark letters on light backgrounds are reflective. Contrast provides the most legibility.
- Provide 5" to 8" high building street numbers in a style compatible with the building style.
- Recondition and reinstall old style historic signs whenever possible if appropriate.
- Sign lighting should be focused on the sign itself and not spill over too much onto the adjacent building facade.
- The overall design of all signage including the mounting framework shall be designed to relate to the design style (Greek Revival, Craftsman, Art Deco, etc.) of the building facade. In all cases, the sign shall adopt the decorative features of the building.
- The total maximum allowable sign area for all signs (combined) is one and one-half square feet per linear front foot of the street facing facade, not to exceed 64 square feet.
- For double faced signs, each side shall be counted toward the maximum allowable square footage.
- The structural materials of the sign should match the historic materials of the building. Wood, metal, stucco, stone, brick, or glass is allowed. Plastic and vinyl or similar materials are prohibited (vinyl letters are allowed). Neon, resin to give a wood appearance, and fabric may be used as appropriate.

## General Appropriate Design Techniques

- Well designed, simple logos and other decorative images make for good signage often in lieu of lettering (especially for projecting signs).
- As a general rule, letters should not occupy more than 75% of a sign panel.
- Place signs to indicate the main entrance of a business.
- Consider interior neon signs which can lend themselves to creative and artistic expression. Follow rules for window signs with regard to size.
- Coordinate a sign within the overall facade composition. Locate a sign on a building such that it will emphasize design elements of the facade itself. Wherever possible, place a sign so that it lines up with others on the same block or with distinct architectural features of adjacent buildings.
- In creating a sign program for a building, each building or business may have these four sign types: a primary sign, a secondary sign, a free-standing sign, and temporary internal signs.
- For pedestrian oriented signs see the following guidelines for minimum letter sizes for intended reading distance: 1" for 10'; 1.5" for 20'; 2" for 30'; 2.5" for 40'; 3" for 50'.

# Signage

## Wall Signage

- Wall signs are permitted within a horizontal band, no more than two feet high (2') located between the ground level windows or awning and the second story windows except that signs shall not obscure significant architectural features or details of the facade.
- No more than one wall sign per business is permitted on each street facing a building wall or street wall.
- Wall signs shall be externally illuminated only (except that signs having individually illuminated letters are permitted, along with back-lit letters). Signs that utilize neon or similar lighting shall be reviewed on a case by case basis.
- A masonry, ceramic, or metal plaque bearing the owner's or building's name, address, and or year built may be placed on any non-glazed portion of the building facade between grade and 12' above grade or in the cornice/ parapet or between the top of the upper story windows and the eave or cornice/ parapet.
- Generally, wall signs should not exceed in length 70% of the frontage of the business.
- Wall signs shall project no more than 6 inches from the building wall.

## Projecting Signage

- No more than one projecting sign per business is permitted on each street facing building wall in lieu of permitted wall signs.
- Projecting signs shall be no more than 36 inches vertical, or 36 inches horizontal, and shall be mounted at least 8 feet (clear) above the sidewalk. Area of the sign shall be no more than 8 square feet.
- Projecting signs may be externally illuminated only. Lighting sources may be mounted on the building (gooseneck type or similar) or on the sign support. Building mounted lighting shall not disturb the architectural details of the building.
- Mounting masts or supports shall be fabricated of metal or wood and shall be designed so as not to damage or obscure significant architectural features of the building facade. The design of mounting masts or supports are encouraged to be decorative.
- The tops of projecting signs shall be no higher than the sills of the second floor windows.
- Sign lighting is encouraged, such as historic or contemporary wall-mounted gooseneck fixtures for wall-mounted signs, arm-mounted (or wall-mounted) historic or contemporary gooseneck fixtures for projecting signs or banners, spotlighting of painted window glazing signs.

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VACANCY
VICTORIAN
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Silva's
FINE
JEWELRY
GRADUATE
GEMOLOGIST
VACANCY
VICTORIAN
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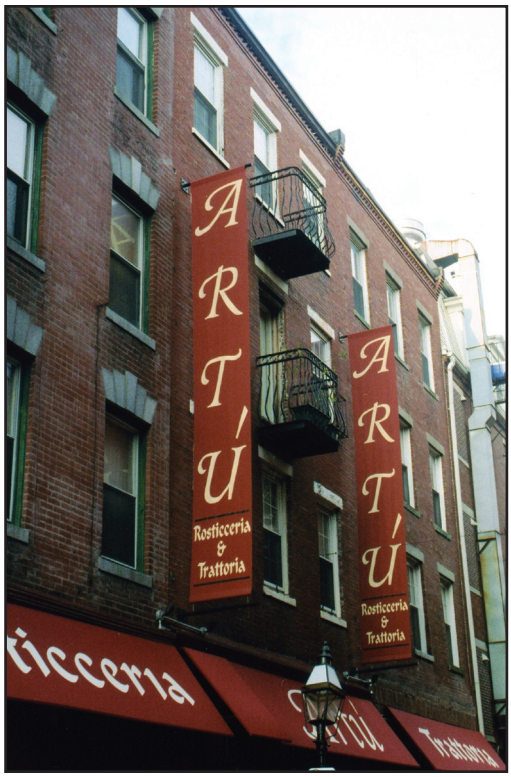
## Projecting Banner Signs

- No more than one projecting banner sign per business is permitted for each 30'-0" increment of street-facing building wall in lieu of permitted wall signs.
- Projecting banners shall be no more than 36 inches wide but may be of unlimited height provided they are mounted below the cornice or eave line. Projecting banners shall be mounted at least 9 feet (clear) above the sidewalk.
- Projecting banner signs shall be of fabric suitable for this use. Shiny or reflective materials are discouraged.
- Mounting masts or supports shall be fabricated of metal and shall be designed so as not to damage or obscure significant architectural features of the building facade. The design of the mounting supports is encouraged to be decorative.



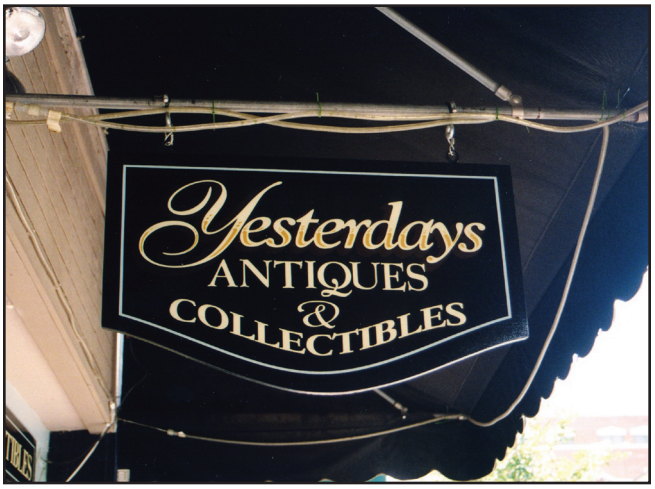
# Signage

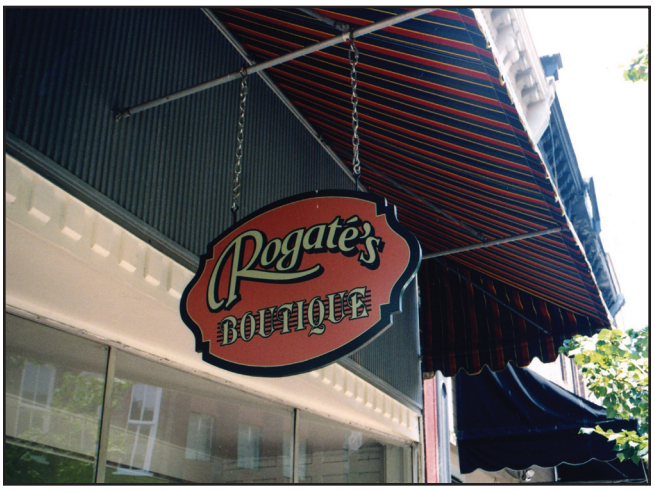
## Awnings or Canopies

- No more than one awning/ canopy sign per business is permitted on each street facing awning/ canopy in lieu of or in addition to permitted wall signs and/or projecting signs/banner signs.
- Awnings/ canopies are intended to be designed in segments along the building facade (instead of one long awning) such that each business would have its own awning. Only one business per awning/ canopy is permitted.
- Signage on awnings/ canopies is limited to 5 inch tall lettering on the vertical face of the awning/ canopy at the street side.
- One medallion, graphic, or business logo is permitted for each awning on the sloped surface.
- Generally, lettering and/or graphic elements should comprise no more than 25% of the total exterior surface of the awning/canopy.

## Hanging Signs

- A small hanging sign is easier for a pedestrian to read than other sign types and is encouraged.
- Locate small hanging signs at business entrances.
- Such signs usually occur under canopies or awnings and are perpendicular to the building facade.
- Signs should be no longer than 50% of the width of a canopy/ awning.
- Hanging signs should have an 8 foot clearance to the sidewalk but 7 foot clearance would be acceptable under a canopy/ awning.
- Size of a hanging sign should be no more than 3 square feet in size if an entryway identification sign and 8 square feet if a full business identification size.



# Signage

## Free Standing Ground Signs

- Ground signs shall be located close to main entrance sidewalk, a minimum of 5 feet behind the street right-of-way.
- No ground mounted sign shall be located closer than 10 feet to any adjacent lot line.
- Ground signs shall have a maximum area of 12 square feet and a maximum height of 6 feet.
- Signs may be arm-mounted, pole-mounted, or double-pole mounted.

## Sandwich

- The intent for these sidewalk sign guidelines is to encourage appropriate creativity and imagination in the design of this type of sign such that the visual pedestrian experience in Williamson is stimulated, enhanced and informed.
- Refer to the Homer Zoning Code for details and permissibility of movable sidewalk signs for a particular street address

Permitted signs are encouraged to follow the design guidelines:

- Signs should be no larger than 7 square feet (A-frame signs – 7 square feet per face) with the maximum width no greater than 2.5' and the maximum height no greater than 4' from grade.
- Signs should be custom constructed (standard white plastic A-frames are not encouraged as they lend little design character to the street).
- Signs should exhibit originality in design, shape and color. A basic rectangular sign, if interesting, may be appropriate but not very imaginative.
- Signs should be extremely well maintained in color and visual condition.
- Signs are to be displayed only during business hours.
- Follow the general sign guidelines for lettering, color appearance, etc. in the General Appropriate Design Techniques for Signage section.
- Signs are to be constructed of durable materials so they may have a well maintained attractive visual appearance.
- Sidewalk signs should be located so as not to impede pedestrian flow or to impair pedestrian safety.

## Windows

- No more than one window sign per business is permitted on each street facing storefront window in lieu of or in addition to permitted projecting signs or banner signs.
- Multiple signs are allowed if they are identical (or identical in character and configuration) and occur on glass segments no less than 4 feet in width.
- Window signs shall be designed to minimize interference with required window transparency.
- Window signs shall be professionally installed using generally recognized fonts and lettering.
- Window sign size shall be a maximum of 15% of the window area for each window below 8 foot height. Window signs shall count towards the maximum sign area requirement.
- A window sign may also be an interior hanging sign constructed of appropriate durable materials.
- Painted window signs may be painted on transom windows above the main storefront windows. Size of the sign shall be a maximum of 30% of the transom glass.
- Painted window signs may be painted on second floor windows to identify businesses on the second or third floors.

## Street Furniture

Street furniture should be used to enhance the public realm. Elements such as benches, trash and recycling receptacles, bike racks, bollards and planters can improve the pedestrian environment and provide attractive, functional elements supporting commercial enterprises. These elements should be compatible with the Village of Macedon and located in areas so as to provide efficient and pleasant pedestrian circulation.

**General Street Furniture Guidelines**

- Street furniture should be coordinated with overall streetscape design and improve pedestrian amenities throughout the Village of Macedon.
- Street furniture should work together in color, style and character.
- New development should use streetscape furniture consistent with the standards set by the guidelines, having similar materials and colors.
- Street furniture should allow for a minimum five feet of clearance for pedestrian circulation.
- Street furniture located in the public right of way should be reviewed/ approved by the appropriate oversight agency.
- Benches, trash and recycling receptacles, and other furniture should be clustered in high traffic areas such as pedestrian route intersections, major building entrances and outdoor gathering areas.
- The street furniture character should be modest while also meeting contemporary functional needs.
- Materials and street furniture design should be guided by durability, functionality, aesthetics and cost, assuming high quality fixtures will offset their cost with a longer life expectancy ("street grade" is preferred).
- Ensure proper placement of furniture; do not block pedestrian walkway or curb ramps or create sightline problems.
- Ensure adequacy of overhead clearances and detectability of protruding objects for pedestrians who are blind or visually impaired.

## Street Furniture

### Benches

Seating should be incorporated into the streetscape in appropriate areas but should not impede pedestrian circulation.

- Install benches in high traffic areas and areas of interest.
- Bench design should be consistent with other street furniture.
- The location of benches should provide a sense of comfort.
- Benches should be located parallel to the street edge. Where feasible, (i.e. bump outs) benches may be located perpendicular to the street edge.
- Benches should not be located close to the curb and should be buffered from vehicular traffic with other street furnishings (i.e. planters).
- Bench location should be coordinated with transit services to be compatible with stops and waiting areas.
- Benches should be located in compliance with current ADA clearance requirements.

### Trash and Recycling Receptacles

Trash and recycling receptacles should be located on street corners and mid-block at high-traffic pedestrian areas throughout the Village of Macedon. Outdoor gathering spaces should also include such receptacles.

- Receptacle design should be compatible with other furnishings.
- Receptacles should be clustered with other street furniture and, where appropriate, used as buffers.

### Bicycle Racks

Bicycle racks should be located in high-traffic areas throughout the main street and should not impede the flow of pedestrian traffic along sidewalks.

- Bicycle racks should not be located directly in front of store/building entrance or exit.
- Racks should be located to provide adequate clearance from utility vaults when occupied by a bicycle.
- Racks cannot be located adjacent to an accessible parking space.
- Bicycle racks should not be located closer than two feet to the curb.
- Bicycle racks should be located two to three feet from any other street furniture, adjacent parking zone, or other obstructions.

### Street Lights

The role of street lights is to provide light at night for both vehicular and pedestrian activity; provide an edge separating vehicles from pedestrians; lend visual intent and character to the public realm.

- Lamps should be mercury vapor or low yellow sodium.
- If tall fixtures are required for vehicular traffic provide pedestrian hight fixtures on same pole.
- Poles should be spaced no more than 100 feet on center.
- Poles shold be able to accomodate banners and hanging planter baskets.
- Light fixtures/heads and poles should be simple in design and not overly Victorian in detail.

## Street Furniture

### Bollards

Bollards should be considered in locations to create pedestrian and vehicular separation. Decorative, metal or stone, non-lit bollards should be installed in locations such as bump-outs or curb extensions.

- Bollards should be placed where appropriate along edges of open spaces and pedestrian paths.
- Bollards should be placed along the edges of bump-outs or curb extensions to identify curb-cut locations for pedestrians and curb and sidewalks for drivers.

### Planters

Planters should provide visual interest and vegetative softening for the streetscape environment.

- Planter design should reflect the other street furniture elements.
- Freestanding planters should be installed at teating areas, along the edges of parking lots, in outdoor gathering spaces and in clustered furnishing areas .
- Planters should contain plant materials that provide color and, when appropirate, contain indigenous plant materials.
- Provide year-round visual interest with plant materials i.e. grasses.

**Sidewalks & Pedestrian Zone**

- Union Street Canal Town sidewalks and walkways for pedestrians should be at least 12 feet wide where at all possible. Such walks should be designed with generous quantities of brick or concrete pavers and other decorative elements.
- Pedestrian crosswalks should be accentuated by constructing natural paver pedestrian ways or similar marked areas. Provide mid-block crossings where feasible. Provide distinct signage for motorists announcing crosswalk locations.
- Introduce street furniture to Main Streets that include appropriately placed and well-designed and durable benches, waste containers, bike racks, newspaper dispenser enclosures, etc.
- Introduce artwork to the Main Streets in the form of murals, banners, sculpture, etc.

**Street Plantings**

- Provide appropriate types of mature street trees spaced at 30' to 40' between each other. Plant in continuous tree lawns (provide 2' paving between tree lawn and curb); or in porous masonry paver strips; or in tree wells with decorative grates (min. 5' x 5'); to insure that trees receive adequate watering. Provide electrical power for decorative string lights and/ or flood-type fixtures. Provide expert maintenance on all tree plantings. In commercial (retail) areas, trees with a lighter canopy (i.e. honey locust) should be considered. Maintain these trees to grow with canopies high enough for sign visibility (8 feet).
- Provide opportunities for the display of flowers - hanging baskets, tree lawns, large street pots, at building facades, etc. - keep well-maintained.

## Public Realm: Building Groups and Infill

- Provide green space in the form of small greens or squares as a focal point - introduce special public architectural features such as clock towers, carillons, statues, sculptures, etc. in appropriate and prominent places.

**Signage and Lighting**

- Provide pedestrian scaled, well-designed, energy efficient street lights at regular spacing (no more than 50' apart).
- Incorporate colorful, informative, large-size banners along main streets - attach to banner poles, light poles, etc. Change seasonally or for special events.
- Provide opportunity for decorative lighting of Main Streets - in street trees, on building facades, strung across streets, etc , such as holiday lights (white or multi-colored).
- Install street designation signs that are special, unique, reflect the character of the main streets, and are well-designed, readable and interesting.
- Building and business owners should be encouraged to install awnings, marquees, building lighting, well-designed signage, interesting and well-designed storefront displays - avoid cluttered windows.
- Introduce gateway signage or structures (piers, decorative fencing, overhead archways, etc.) announcing the entrance into Main Street areas or special places (parks, parking areas, special buildings, etc.).
- Design traffic signals with aesthetics in mind and locate so as not to be intrusive in the streetscape - paint them a pleasing color. Utility poles and wires along Main Streets should be relocated to the backs

**Streetscape**

- Street widths, lane widths (maximum of 10 feet wide) should be designed to accommodate steady vehicular traffic flow yet at speeds that do not exceed 25 mph. Parallel parking lanes should be between 7 and 8 feet wide. Right turn lanes should be discouraged. Left turn lanes should be kept at a minimum. The emphasis for a Main Street street should be for the pedestrian.
- Construct well-designed bump-outs at major and minor street intersections that incorporate decorative design elements of paving, planting, artwork, street furniture. Bump-outs slow traffic and focus on the pedestrian.
- Consider the use of decorative medians in appropriate locations. Consider the use of roundabouts in street design.
- Look for unique, adaptable design opportunities that would enhance the streetscape appeal of Main Street through travel and study of other regional, national, or international communities.
- Provide continuous curbing interrupted only by streets and minimal width parking entrances.
- Encourage large tractor trailer trucks to choose alternate routes around Main Street.

**Parking**

- Plan for as much on-street parking as possible. Initiate strategies to ensure that such parking is for retail/office customers.
- Provide parking areas, behind "main street" buildings, that are hidden from view of pedestrians. Provide adequate,

well-designed signage locating these parking areas. Provide as many well-designed pedestrian-friendly access walkways to back lot parking areas as possible.

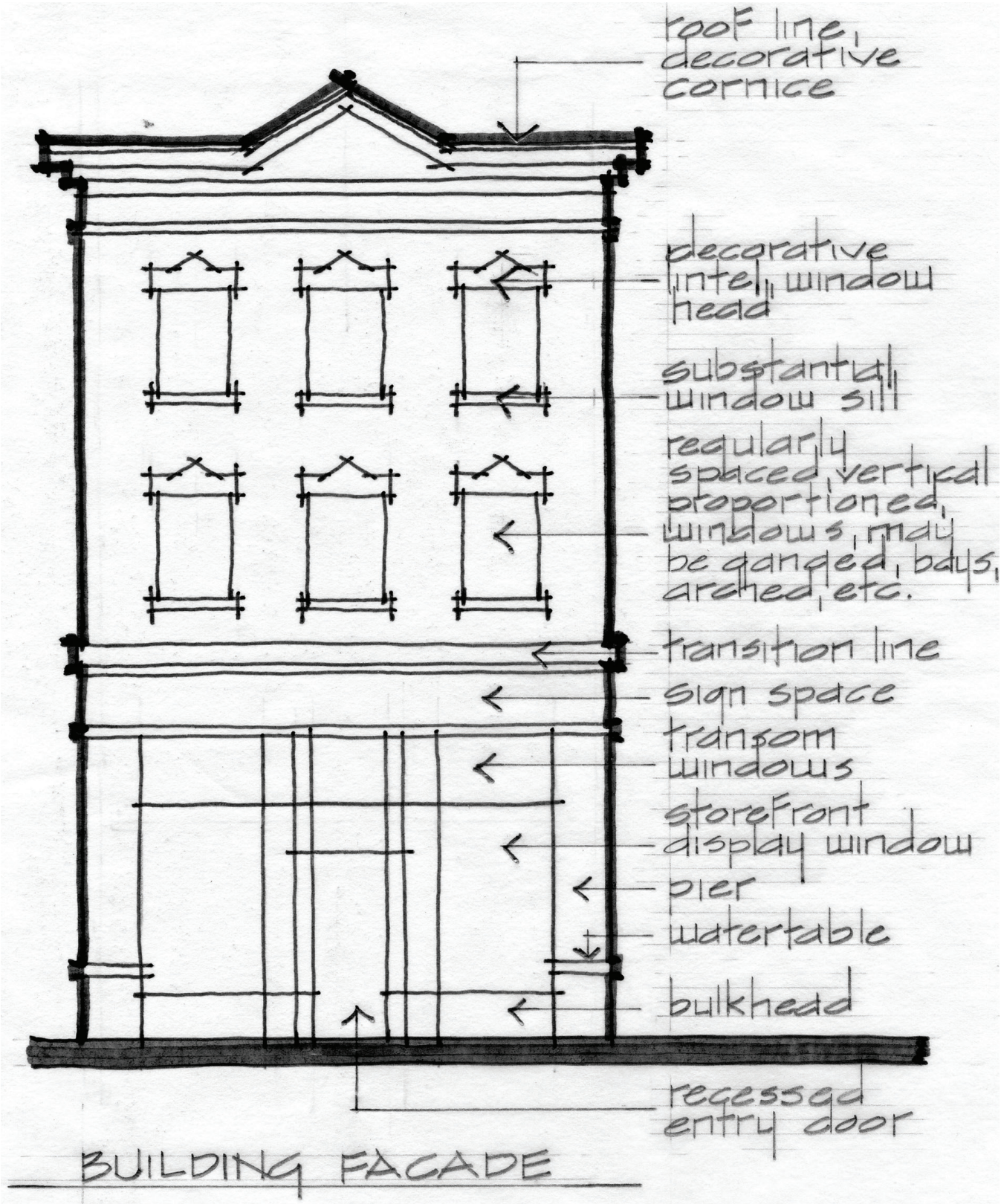
- Parking areas that are exposed to the main streets should be well screened by tree and hedge-type landscaping and well-designed substantial fencing. Buffer strips should be at least 10 feet wide. Exposed parking areas should be kept at a minimum.

**Utilities**

- Utility poles and wires along Main Streets should be relocated to the backs of properties wherever possible.

**Planning & Marketing**

- Create an identity for the Main Street by focusing on and visually promoting its unique history, industry, environmental qualities, etc.
- Ensure a continuous architectural "street wall" by encouraging and promoting new infill buildings that are designed in accordance with these Design Guidelines.
- Promote the aesthetic qualities of Main Street through extensive advertising, establishment of a Business Improvement District, employment of a Main Street manager, hold seasonal street events, and other innovative ways to attract people to the Main Street.
- Keep public buildings in the heart of the Main Street District - library, village/ town hall, churches, community center, post office, etc.


roof line, decorative cornice
decorative lintel, window head
substantial window sill
regularly spaced, vertical proportioned, windows, may be ganged, bays, arched, etc.
transition line
sign space
transom windows
storefront display window
pier
watertable
bulkhead
recessed entry door
BUILDING FACADE

## Architectural Terms

**Arcade** - a series of arches supported by columns or piers, either attached to a wall or freestanding; a passageway covered over by a succession of arches or vaults supported by columns.

**Arch** - a curved structure supporting its weight, over an open space such as a door or window, resting on supports at each end.

**Awning** - a projecting rooflike device, typically comprised of cloth over a metal frame, that is placed over windows or building openings as protection from the sun and rain.

**Awning window** - a window that pivots on an axis or near the top edge of the sash and projects toward the outdoors.

**Balcony** - a platform projecting from an upper story located at a doorway and enclosed by a railing (balustraded or solid).

**Baluster** - one of a series of short posts or pillars, ornamental or simple in design, that make up a balustrade and support a handrail at the top.

**Balustrade** - a railing assembly composed of balusters and a top rail running along the edge of a porch, balcony, roof, stoop, or stairway.

**Batten** - a narrow thin board used to cover the vertical gaps between siding boards.

**Bay** - buildings are often visually divided into repetitive elements, or bays, defined by the space between pairs of vertical columns or elements.

**Bay Window** - a structure (form or element) containing windows, projecting from the face of a building, that rises from the ground or from some other above grade or upper story support (bracket) and being one or more stories high.

**Beadboard** - narrow boards (1"-2" in width) with a beaded edge often used in ceilings & walls of 18th & 19th century buildings as in a decorative or utilitarian manner.

**Beam** - one of the principal horizontal supports (wood, steel, concrete) building that usually carries floor joists, rafters, or walls.

**Bond** - term used to describe the manner in which bricks are laid in a wall so that they interlock (running bond, english bond, stack bond, etc.).

**Bracket** - the plain or decorative supports under a roof, bay window, balcony, cornice, etc.

**Brick**

**Bonding** - the term "bonding" in brickwork refers to the repeating arrangement of bricks into various patterns.

**Molded Bricks** - bricks that are molded into various decorative shapes before firing and used for cornices, moldings, caps and other built-up ornamental details.

**Rowlock course** - a term for describing bricks laid upright on edge in a row exposing their ends.

**Soldier course** - a term for describing bricks laid on end so that their faces are positioned vertically in the wall surface.

**Building elements** - the parts of a building, like windows, doors, bulkhead, cornice, trim, etc.

# Glossary

## Architectural Terms

**Bulkhead** - the low wall (often decorative) located between the grade/ sidewalk and the bottom of a traditional storefront window.

**Canopy** - a projecting cover (often decorative), usually at street level, protecting a doorway or entrance. May be cantilevered, suspended from the wall, or supported by columns.

**Cantilever** - a horizontal projection from a building, such as a step, balcony, beam, or canopy, that is without external bracing and appears to be self-supporting.

**Capital** - the topmost portion, usually decorated, of a column or pilaster.

**Casement** - a window sash that is hinged on the side.

**Casement window** - a window containing two casements often separated by a vertical mullion.

**Clapboards** - siding composed of horizontal, overlapping boards, the lower edges of which are usually thicker than the upper.

**Clerestory window** - a window (usually smaller) placed in the upper portion of the walls of a room, providing extra light.

**Colonnade** - a row of regularly spaced columns; an open passageway with columns.

**Color contrast** - the difference in lightness or darkness between two colors.

**Color hue** - the red, green, or blue of a color; the name of the color.

**Color intensity** - the brightness of a color; the amount of pure color.

**Color value** - the lightness of darkness of a color.

**Column** - a vertical support post (often cylindrical). The parts of a column derived from classical architecture are the base, shaft, and capital.

**Coping** - a protective cap, top or cover of a wall parapet, (often metal, stone, or tile) commonly sloping to protect the wall material from water.

**Corbel** - a kind of supporting architectural member composed of a single projecting block supporting an architectural member, or several graduated projecting courses of masonry, providing a ledge.

**Corbelling** - a series of projections, each stepped out further than the one below it (often found on walls, parapets, and chimney tops).

**Corner boards** - vertical boards (sometimes decorative) placed at the corners of exterior walls to provide a neat appearance and to protect the ends of the wood siding that butts to them.

**Cornice** - a decorative molding or ornamentation that caps and projects from the top of a building. Also decorative trim over the tops of windows and doors.

**Coping** - a cover of stone, metal, tile or brick that protects the top of a wall.

**Course** - a horizontal row of bricks, stones, or other masonry units. The term is often extended to include any material arranged in a row (roof shingles, siding, etc.).

## Architectural Terms

**Cupola** - a small, roofed structure, on top of a roof or building to often provide ventilation and light decoration.

**Dentil** - a small toothlike repeating squareblock ornament spaced in a row to decorate a cornice.

**Dormer** - a vertical structure, usually containing a window, that projects from a sloping roof and is covered by a separate roof structure. The specific name of a dormer is frequently determined by the shape or type of its roof (eyebrow dormer, shed dormer and gable dormer). A wall dormer is a dormer that is flush with the face of a building.

**Double-hung window** - a type of window with two sash, each sliding by each other on a vertical track.

**Down spout** - a metal or plastic vertical tube connected to a gutter, placed on an exterior wall or column.

**Drip molding** - a small projecting molding at the head of an exterior door or window frame, or exterior bed trim.

**Eave** - the overhanging edge of a roof.

**Elevation** - an exterior face of a building; also, a drawing thereof.

**Entablature** - in classical architecture and derivatives, the part of a building carried by columns; consists of cornice, frieze, and architrave.

**Entry** - the entrance to a building, such as a gate, foyer, hall, vestibule, or porch.

**Exterior Insulation Finish System (EIFS)** - commonly known as synthetic stucco, is an exterior cladding system composed of an adhesively or mechanically fastened foam insulation board, reinforcing mesh, a base coat, and an outer finish coat.

**Facade** - the full main exterior face of a building which is the architectural front, usually facing the street. The front elevation.

**Facing** - any non-structural veneer material (e.g., brick, wood, stucco, plaster, metal, terra cotta, etc.) that acts to cover a less attractive backup or structural wall surface.

**Fanlight** - a semicircular or semielliptical window above a door or window, usually inset with radiating glazing bars (wood, lead, etc).

**Fascia** - a horizontal, flat band element, often combined with a cornice and found at the roof line.

**Fascia board** - a flat horizontal board used to cover the ends of roof rafters.

**Faux** - (French for "false") not real; made to appear (usually by painting techniques) as something more exotic or expensive as in faux marble or faux wood.

**Fenestration** - the arrangement, organization, and design of windows (and other exterior openings) in a building.

**Festoon** - a molded, carved or painted ornament in the form of a garland of fruit and flowers, or sometimes ripe oats, which is tied or suspended at its to ends; often found on a frieze.

# Glossary

## Architectural Terms

**Finial** - a decorative ornament fixed to the top of a peak, arch, gable, or similar architectural structure or element.

**Flashing** - pieces of noncorrosive sheet metal bent to fit at wall and roof junctions or between the roof and any projection, such as a chimney as a means of preventing water leaks.

**Flat arch** - a band of bricks (usually soldiers) or wedge-shaped stones used over a door or window simulating a flat horizontal lintel. Often called a jack arch.

**Fluting** - vertical repetitive channeling used on a column or pilaster.

**French door, window** - a tall fully glazed casement window that reaches to the floor, usually arranged in two leaves as a double door and generally opens inward (could also slide).

**Frieze** - the horizontal part of a classical entablature just below the cornice, often decorated with carving. Also, any plain or decorative band, or board, on the top of a wall immediately below the cornice; sometimes decorated with festoons or other ornamentation. Porch cornices may likewise be decorated with friezes.

**Gable** - the upper triangular portion of an end wall of a building formed by the slope of the roof. Also found on dormers, porches, and other building elements.

**Gazebo** - a small decorative structure or summerhouse with a view, usually a focal piece in a garden or park.

**Glazing** - the glass in a window.

**Grade** - the surface of the ground around a building.

**Grille** - a decorative, openwork grating or barrier, often of iron, used to cover a window, door, wall, or floor opening.

**Gutter** - a shallow channel of metal or wood set immediately below and along the eaves of a building to catch, collect and carry off rainwater.

**Hood** - a projection that shelters or decorates a building element such as a door or window.

**In-fill** - the building filling the void (empty lot) left by the demolition of a single building in a row of similar buildings.

**Jamb** - the vertical side of a door or window frame.

**Keystone** - the central wedge-shaped member at the top of a masonry arch; also used as a decorative element on arches in wood structures or trim.

**Latticework** - thin strips of wood or iron arranged in a netlike grid pattern (interlaced or crossing).

**Leaded glass** - small panes of clear or stained glass that are held in position by means of lead strips (often in decorative patterns and designs).

**Leader** - down spout, roof drain pipe connecting a gutter to the ground or underground storm system.

**Light** - a window pane.

**Lintel** - a horizontal structural element over an opening which carries the weight of the wall above it. Usually made of wood, stone, or steel; may be exposed or obscured by wall covering.

## Architectural Terms

**Louvers** - horizontal vents or slats covering an opening which admits air but no light or rain.

**Mansard roof** - a roof, flat on top, with steeply sloping sides usually made of shingles (often with dormer windows).

**Masonry** - building construction of such materials as stone, brick, concrete blocks, tile, etc.

**Masonry veneer** - an outer covering laid against, but not structurally bonded to, a wall; used to cover interior structural material thereby giving an improved appearance at a lower cost. Also, masonry veneer may be used as an alternative exterior siding for wood framed houses.

**Molding** - a decorative band of varied contour materials, used to trim structural members, wall plane intersections and openings (doors, windows, etc.).

**Mullion** - a vertical primary framing member that separates paired or multiple windows within a single opening; a vertical member separating two casements.

**Muntins** - thin framing members (often wood or metal) that separate the panes of glass of a window sash or glazed doors.

**Newel** - the post (often decorative) supporting the handrail at the top and bottom of a stairway. Newels are sometimes given names according to their location along a stairway (e.g., starting newel, landing newel, etc).

**Order** - In classical architecture, order refers to the specific configuration and proportions of the column including the base, shaft, capital, and entablature (e.g. Doric, Tuscan, ionic, Corinthian, etc.).

**Oriel** - a bay window on an upper floor extending from the face of a wall, usually supported by corbels or brackets.

**Ornamentation** - details added to a structure solely for decorative reasons to add shape, texture or color to an architectural composition.

**Overhang** - the projection of one story beyond the one below. Also, the part of the roof that extends beyond the wall plane.

**Palladian window** - a three-part window composition with a tall, round-arched center window flanked by smaller rectangular windows and separated by posts, columns, or pilasters.

**Pane** - a single piece of window glass. Traditional windows are often described according to the number of panes they have (a window with eight panes of glass is called an eight light window). Often a double hung window is described by the number of panes in each of its two sashes (e.g., a six-over-six double hung window indicates that each sash has six panes).

**Panel** - a portion of a flat surface recessed, or raised from the surrounding area, distinctly set off by moulding or some other decorative treatment of a building.

**Parapet (Parapet Wall)** - a portion of a wall of a building that projects above a roof (often decorated).

**Patina** - mottled weathered surface or finish, either naturally occurring or simulated, which gives the look of age; verdigris; aerugo.

# Glossary

## Architectural Terms

**Patterned brickwork** - brickwork formed into various patterns through the use of bricks of two or more colors or textures. Dichromatic brickwork refers specifically to the use of bricks of two colors to build up a pattern on walls, arches, corners, and around doors and windows. The use of more than two colors is termed polychromatic brickwork.

**Pavers** - solid brick, stone, or concrete masonry units used for sidewalks, driveways, patios, etc. Often laid in decorative patterns.

**Pediment** - an ornamental gable, usually triangular, above a door or window, pavilion or portico (usually low pitched).

**Pergola** - a structure covering a walkway in a garden, usually formed by a double row of posts or pillars with joints above covered by climbing plants. Often highly decorative with lattice elements included.

**Pier** - a vertical, rectangular masonry support, more massive than a column. A stout column or pillar that typically frames the storefront portion of a building.

**Pilaster** - a rectangular column or shallow pier attached to a wall; often decoratively treated so as to represent a classical column with a base, shaft, and capital.

**Pillar** - similar to but more slender than a pier.

**Plinth** - a platform base supporting a column or pilaster.

**Pointing (repointing)** - the treatment of masonry joints by filling with a high quality mortar; used to protect against the weather or simply to improve the appearance of a masonry wall.

**Porch** - a covered open entrance or semienclosed space projecting from the facade of a building; may be open sided, screened, or glass enclosed. Often decorative with columns, railings, steps, etc.

**Portico** -- a covered or roofed colonnade used at a building's entrance. A small porch composed of a roof supported by columns, often found in front of an entrance doorway.

**Primary building facade** - the particular facade of a building which faces the street to which the address of the building pertains.

**Proportion** - the ratio of height to width; i.e. a "tall" proportion has a greater height than width; a low proportion has greater width than height.

**Quoins** - large stones, or rectangular pieces of wood or brick clusters, used to decorate and accentuate the corners of a building; laid in vertical series with, usually, alternately large and small blocks. Historically, besides being decorative, quoins actually serve the purpose of reinforcing the corners of a building.

**Rake** - the sloped end member of a roof.

**Raking molding** - molding that follow the slope (rake) of a gable, pediment, etc.

**Relief** - carved or molded ornament that projects from a flat surface.

**Reveal** - the side of an opening for a door or window between the frame and the outer surface of a wall, showing the wall's partial thickness.

**Scupper** - an opening through which water can drain over the edge of a flat roof.

## Architectural Terms

**Shingles** - thin rectangular pieces of wood, slate, asphalt, or other material used in overlapping rows as a means of covering walls or roofs; the butt of the shingles can be cut in a variety of shapes to give the shingled surface a distinctive pattern.

**Sidelight** - a tall narrow window alongside a door.

**Story** - a horizontal division of a building, from the floor to the ceiling above it.

**Roofline** - the shape and form of the roof or groups of roofs as it is seen against the sky.

**Rosette** - any round ornament that is carved, painted, or molded so as to resemble a flower; used as ornamental nailheads or screwheads, as a means of embellishing a wall or ceiling.

**Railing** - a balustrade.

**Rustication, rusticated** - stonework composed of large blocks of masonry separated by wide, recessed joints; often imitated in other materials for decorative purposes.

**Sash** - the part of a window which holds the glazing in place; may be operable or fixed; usually constructed of horizontal and vertical members but may be round or with arched top; sash may be subdivided with muntins.

**Segmental arch** - an arch formed by an arc or by the segment of a circle.

**Setback** - the distance from the sidewalk edge or property line to the front of the building.

**Shutters** - covers hinged on either side of a window; may be plain or decorated, operative or purely ornamental, and on the inside or outside of a building. Inside shutters are sometimes fitted into pockets called shutter boxes.

**Siding**

**Bevel siding, clapboard, lap siding** - this type of siding consists of boards that are thicker on one edge than the other; the bottom (thick) edge of one board overlaps the top (thin) edge of the board below.

**Board and batten siding** - a siding consisting of long vertical boards and thin strips, or battens; the battens are used to conceal the gaps between the siding boards.

**Signboard** - the horizontal space above the storefront window, sometimes framed with trim, intended for the application of a flat sign.

**Sill** - the horizontal sloped member at the bottom of a window or door.

**Snow guard** - a device used to prevent snow from sliding off a sloped roof, or prevent snow from sliding down. Installed in groups or clusters and often are decorated.

**Soffit** - the exposed underside of a roof overhang, beam, or other architectural component.

**Stained glass** - colored glass used in mosaics, leaded glazing usually in windows.

**Stoop** - an entrance platform, usually with several steps leading up to it; the term is sometimes used synonymously with porch.

# Glossary

## Architectural Terms

**Storefront** - the street level portion of a building facade which was originally intended for display of goods and services. Includes an entrance door, display windows, sign panel, and bulk head.

**Streetscape** - the combination of banners, benches, waste baskets, light poles, street trees, lawn, decorative paving, etc. along a street.

**Street wall** - the architectural edge created by buildings and landscaping that enclose the street/ sidewalk creating the "outdoor living room".

**Stucco** - a smooth or rough coating for exterior walls made from Portland cement, lime, sand, and water.

**Surround** - the ornamental frame of a door or window.

**Terra Cotta** - a fine-grained fired clay product formed into molds, creating ornamental elements for decorating the exterior of buildings; may be glazed or unglazed, molded or carved; usually brownish red in color, but may also be found in tints of gray, white, and bronze.

**Tie rod** - a metal tension rod connecting two structural members, such as gable walls or beams, acting as a brace or reinforcement; often anchored by means of a metal plate in such forms as an "S" or a star.

**Transom** - a window or panel directly above a door or another window. Usually small and rectangular, fixed or operating, decorative or plain.

**Trim** - the decorative material around a door or window; the decorative casing used around a door or window frame. Also material used to create architectural ornamentation on the facade of a building.

**Turret** - a small tower at upper stories, often at the corner of a building. Common in Queen Anne styles. Is a smaller structure differentiated from a tower which begins at ground level.

**Tympanum** - the recessed triangular face of a pediment; sometimes contains a lunette, especially in domestic architecture.

**Veneer** - a decorative thin layer of brick, wood, or other material used to cover inferior structural material thereby giving an improved appearance at a low cost.

**Window Sash** - the operating portion of a total window assembly.

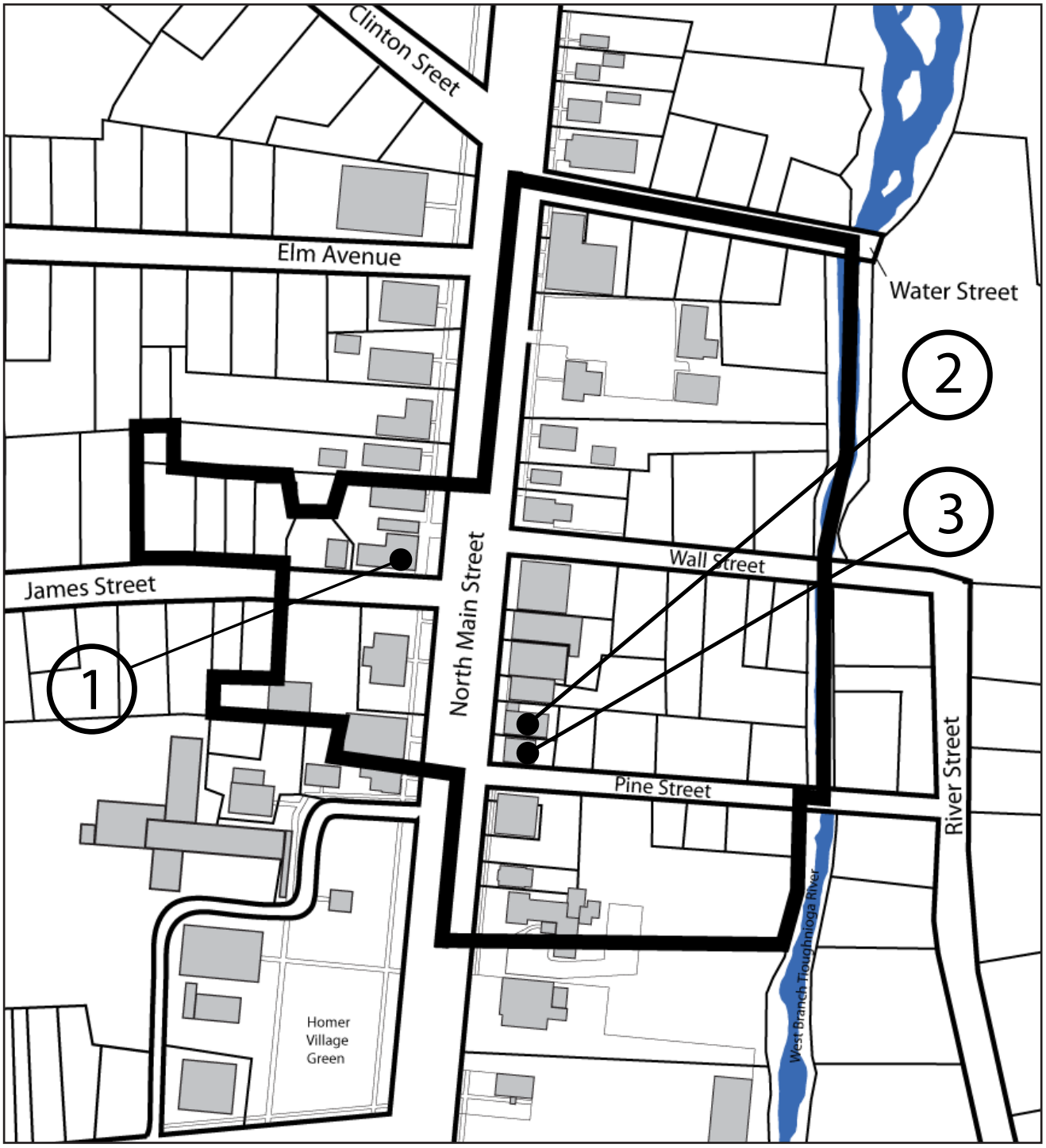
**Wrought iron** - iron that is worked by being forged or hammered.

**Wythe** - a vertical layer of masonry one masonry unit thick.

## Key Location Plan and Addresses

The following section focuses on design guidelines for specific buildings along the Main Street of the Village of Homer.

1. **2 N. Main St.**
2. **19 S. Main St.**
3. **23 S. Main St.**



# 2 N. Main St.

## Inappropriate Facade Design Treatment

1. Extremely weak cornice design, poorly maintained
2. Poor detail
3. Poorly designed signs
4. Cheap looking residential aluminum siding, lack of trim detailing
5. Poorly maintained shutters; Shutters are a residential detail & not appropriate for Main Street architecture
6. Awning too low in height, too long as one piece, too plain in design
7. Landscaping not well maintained
8. Plastic chairs have a cheap appearance
9. Railing too contemporary in design
10. Benches look uncomfortable & appear weak in design
11. Front pedestrian area looks to be too
12. Cluttered, tight & crowded.
13. Original trim not well maintained
14. Residential door not correct in design
    Poorly detailed brackets and roof
15. Blank wall not inviting- add some new storefront windows

## Appropriate Facade Design Techniques

1. Construct new decorative cornice (Hard-i-board), paint, refer to historic photos
2. Decorative medallions
3. New wall sign, goose neck light fixtures
4. New blade sign with lights
5. Construct new transition detail (Hard-i-trim)
6. Refurbish storefront windows
7. New light fixtures
8. Base trim (Hard-i-board)
9. Replace existing siding with Hard-i-plank cement board bevel clapboard sliding, paint, new trim
10. New corner trim, paint (Hard-i-trim)
11. Restore or replace window trim, paint
12. New transition detail
13. New fabric awning - multi-colored stripe, 8'.6"-9'.0" from ground
14. Restore storefront windows
15. New window trim

# 19 S. Main St.

## Inappropriate Facade Design Treatments

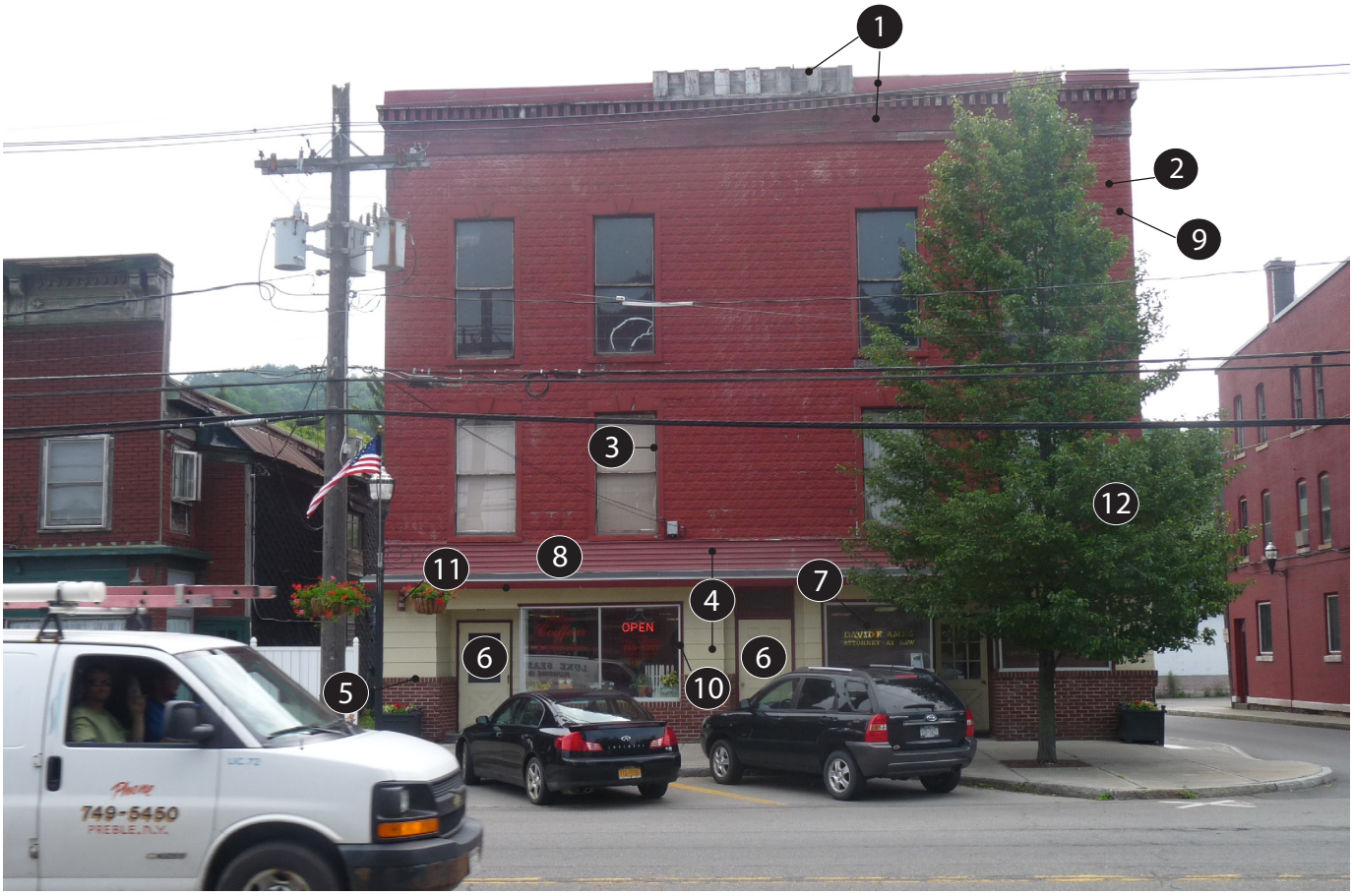
1. Decorative cornice not well maintained
2. Asphalt brick covering probably not original, although, no in bad shape. Consider replacing with more appropriate and interesting material(s)
3. Shutters not appropriate
4. Storm windows not well designed
5. Light fixtures not appropriate in design
6. Painted plywood paneling cheap in appearance and not appropriate
7. Wood corners not in scale
8. Residential door not appropriate
9. Vinyl fence inappropriate in design, material, color, location (place at corner of back portion of building)

## Appropriate Design Techniques

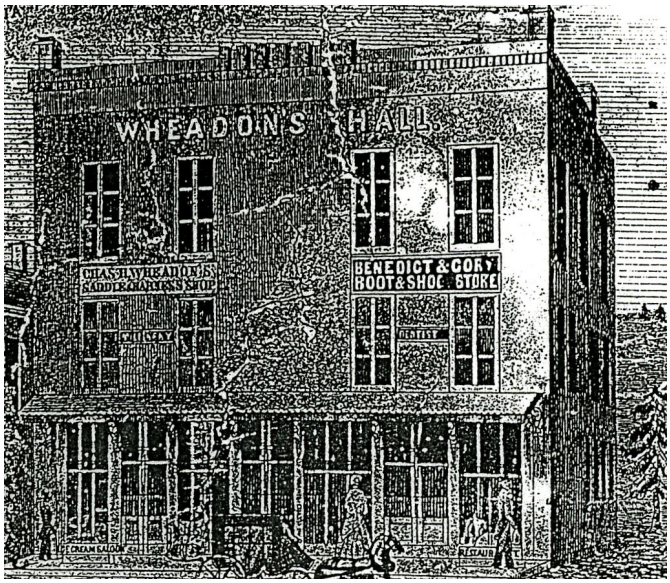
1. Restore and/or replace window trim, re-store existing wood windows, new storm windows
2. Replace existing asphalt brick siding with new cement board clapboard siding (4" exposure),
3. Refurbish and restore existing wood cor-nice paint
4. New perpendicular blade signs with lights
5. Rebuild storefront windows
6. New full glass entrance door
7. Vertical muntin
8. New 8" cement board trim at corners, paint
9. Re-introduce transom windows with decorative muntins
10. New custom Hard-i-board fence
11. Restore existing brick

# 23 S. Main St.

## Inappropriate Facade Design Treatment




1. Innapropriate cladding at cornice.
2. Clean & maintain (repaint as required) original
3. Clean, repair, repaint windows.
4. Inappropriate residential aluminum siding
5. Brick base built too high, proportionally incorrect.
6. Residential doors inappropriate.
7. Windows are too small (office use a placeholder for potential future retail- keep large windows)
8. Lack of signage to help make facade more interesting
9. Paint color scheme dull & uninteresting.
10. Storefront window frames too thin and metal cladding. Contemporary for the facade.
11. Poorly designed hanging sign.
12. Trim tree- cut out lower branches to raise canopy and provide better view of storefront.



## Appropriate Design Techniques

1. Research for historic pictures
2. New wall sign with goose neck lights
3. New perpendicular blade signs, metal decorative brackets
4. New paneled pilasters (Hardy-i-trim), paint
5. Refurbished storefront windows
6. Restore masonry base
7. Restore top half of existing cornice, paint
8. Construct new lower half of cornice (Hard-i-board), paint
9. Restore existing windows/storm windows, paint
10. Refurbish/repair existing pressed metal sliding and trim, paint
11. Rebuild historic fixed canopy, standing seam roofing (copper), metal brackets
12. New full glass entranced doors
13. New decorative bulkhead (Hardiboard), paint

# Conclusion

## Participant Credits

**Village of Homer Design Charrette Steering Committee (2011)**

Genevieve Suits, Mayor

Bruce Weber, Code Enforcement

Margo Yager, Village Planning Board

Mary Alice Bellardini, Resident

Verna Whitney, Historian

Peg Murphy, Zoning Board of Appeals

LouAnne Randall, Village of Homer

**Rochester Regional Community Design Center (RRCDC)**

Joni Monroe, Executive Director
Roger Brown, Board President
Marshall Allen
Kuhu Parasrampuria

**Holmes King Kallquist & Associates**

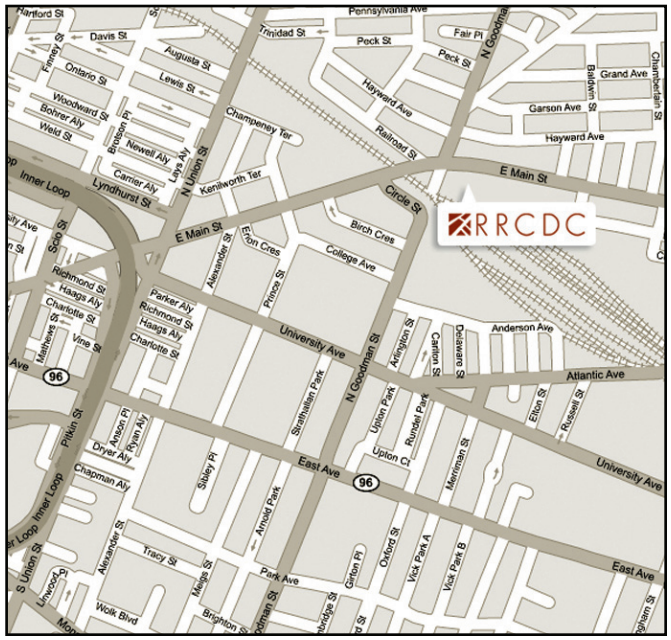
Dean Biancavilla, AIA

**Historic Photo Credits, Homer Historic Center**

Vera Whitney
Mary Alice Bellardini

## Rochester Regional Community Design Center

RRCDC
ROCHESTER REGIONAL
COMMUNITY DESIGN CENTER




The mission of the non-profit Rochester Regional Community Design Center (RRCDC) is to act as a multifaceted resource center to assist municipalities and citizens of the Greater Rochester Region to define, understand, promote and implement concepts of design excellence and sustainability for the public realm and built environment.

One of our most effective means of civic engagement is the community design charrette, an intensive, participatory planning process that brings together a variety of community stakeholders to observe and share ideas about their community. Together they produce tangible steps towards achieving neighborhood consensus for a community vision. As facilitator, we work with a Steering Committee of neighborhood representatives to plan the charrette, provide design professionals at the event to help translate citizens' ideas into physical drawings, and follow through with those initial ideas to create a final set of plans and recommendations for the community.

Since we began our work as the AIA Rochester Urban Design Committee (UDC) in 1998, the group has facilitated over twenty community design charrettes, including the Center City Charrette that resulted in a community-based vision for Rochester's downtown, and the University Avenue Charrette that resulted in construction of the award-winning ARTWalk project. In 2004, we officially incorporated as a 501(c)(3) non-profit organization, and continue to serve our region as we seek to grow, ourselves.

Please visit our website at www.rrcdc.org or call 585-271-0520; 585-288-7544. Joni Monroe, Executive Director, RRCDC.

Design Guidelines for the

# Main Street Design District
# Village of Homer, NY

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